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A SEMI-MONTHLY JOURNAL OF

Literary Criticism, Discussion, and Information.

EDITED BY FRANCIS F. BROWNE. } Volume XXXIII.
No. 395.

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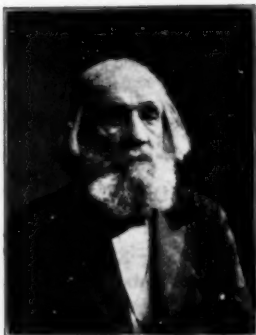
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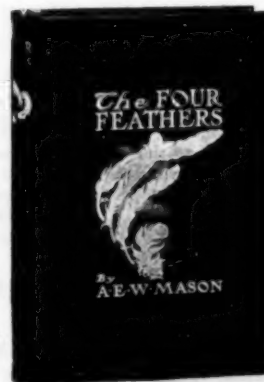
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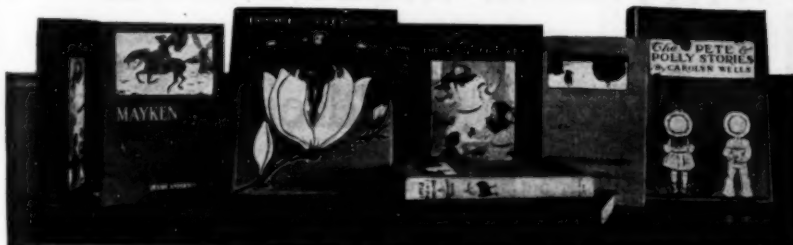
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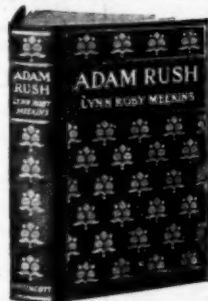
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No. 395. DEC. 1, 1902. Vol. XXXIII.

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THREE SCORE AND TEN.

Of the three giants of the North—Count Tolstoy, Dr. Ibsen, and Herr Björnson—two have for several years enjoyed the septuagenarian distinction, and the third is about to achieve that dignity. On the eighth of the present month, it will have been exactly seventy years since Björnstjerne Björnson was born in the Norwegian hamlet of Kvikne—born into the simple conditions that characterize the household life of the country pastor, yet destined to become one of the greatest men of his time, and to stand in the eyes of Norwegians everywhere as the typical representative of their race. The shoulders that to-day so sturdily bear their weight of years have supported many good causes during the past half-century, for they are the shoulders of one who has not been content to produce literature alone, but who "was ever a fighter" as well as a poet. All honor to the man who to-day adds to the glory of the singer and the creative artist the other glory of many stout battles waged for

truth and righteousness in the political, intellectual, and ethical arena.

Although no less widely known than his great fellow-countryman and friendly rival, Dr. Ibsen, the subject of the present study has of late years proved less attractive as a theme for cosmopolitan discussion. The questions which he has raised have not had quite the poignant vitality, or have not borne quite so directly upon the interests of the moment, as have those raised by Dr. Ibsen; the name of the latter has, in consequence, more frequently engaged the pen of the journalist. But this fact seems to represent only a passing phase of critical activity. That the future will redress the balance of public interest is hardly to be doubted. Herr Björnson enjoyed many years of cosmopolitan fame before the name of his older contemporary had awakened other than faint echoes abroad, and, although as a dramatist alone his merits may be weighed (and perhaps found wanting) in comparison with those of Dr. Ibsen, it must be remembered that the fame of the great novelist is also his, and, added to that, the distinction of being supreme among the lyrists of his nation.

Herr Björnson's work was introduced to the English public by Mary Howitt, who in 1858 (the year after its original publication) made a free translation of "*Synnöve Solbakken*," and published it in England, with a changed title, and without mention of the author's name. It was not long, however, before the name also became known, when translations of the other peasant idyls were made during the following few years. But in spite of this early introduction to English readers, Herr Björnson has not fared very well at the hands of translators, and the English public still has a very inadequate and one-sided idea of his work. Most people continue to think of him as the author of the simple stories by which he first became known to us, and few realize in what manifold other directions his activities have been developed. His lyrical genius must forever remain unknown to those who cannot read his language, for song is always untranslatable, but there is no reason why his work in fiction and the drama, in all its phases, should not become the possession of all English readers. Most of the fiction has, as we believe, been translated into English, but the two great productions of his later years have not been included in either of the two uniform collections, and their translations have appeared in so furtive a fashion that few readers are aware of their existence. These

two modern novels, "*There Are Flags in City and Harbor*" (called "*The Heritage of the Kurts*" in its English version), and "*In God's Ways*," are among the most important productions of modern Continental fiction. The second of them, in particular, is a moving picture of life which is equal if not superior to the best work of Count Tolstoy, having the same qualities of simple sincerity and truthfulness combined with an even finer literary art.

The dramatic work of Herr Björnson can hardly be said to be known to our public at all, although it might be set in the balance with the work of Dr. Ibsen with some doubt as to the direction in which the scale would tip. "*Sigurd Slembe*" alone, the greatest of the earlier works, exists in a volume uniform with American translation of the tales; of the other plays, early and late, some four or five have been put forward sporadically, and are practically inaccessible. The first part of "*Over Ævne*," recently produced upon the English stage with such impressive beauty by Mrs. Patrick Campbell, may be had in a version called "*Paster Sang*," and the last of the plays, "*Laboremus*," may be found in a recent issue of "*The Fortnightly Review*." Those who ransack the files of "*Poet-lore*" may find therein a translation of "*A Glove*," and we also remember to have come across obscurely published translations of "*The Newly-Wedded Pair*" and of "*Mary Stuart in Scotland*." But "*The King*," and several other masterpieces of Herr Björnson's second period, have never, as far as we know, been put into English. Surely, the man who must rank among the half dozen greatest writers living at the beginning of the twentieth century has deserved something better than this haphazard sort of translation.

It will be realized from the foregoing remarks that to be familiar with "*Arne*" and "*The Fisher Maiden*," and to have a vivid recollection of "*Beyond Human Power*" as presented on the stage by Mrs. Campbell is to be very far from knowing the colossal and sympathetic figure who for over forty years has stood at the head of Scandinavian literature. At the very least, one must know in addition such works as "*Sigurd Slembe*," "*The King*," and "*In God's Ways*." And one should also know, besides Herr Björnson's principal books, something of his manifold activities as politician and orator, as social theorist and apostle of liberal thought. And in all these aspects of his career it must be remembered that he ex-

hibits the distinctive stamp of his nationality. What Dr. Brandes says upon this subject has often been quoted, but may be quoted once more as a fitting close to these remarks. "To name the name of Björnson is like hoisting the Norwegian flag. In his merits and his faults, his genius and his weakness, he is as distinctly national as Voltaire or Schiller. Free-spoken as a man, laconic as an artist, touchily patriotic, and at the same time vividly conscious of his nation's narrow-mindedness, its spiritual poverty and needs—a consciousness that has impelled him to Scandinavism, Teutonism, cosmopolitanism,—this peculiar mingling of qualities is so typically national that Björnson in his own person comprehends the nation." And now, upon the occasion of his seventieth birthday, with the plaudits of the nation that proudly claims him for her own, there are mingled the plaudits of the whole cosmopolitan world of letters, won and richly deserved by the sheer force of the genius that makes him to-day among the foremost spokesmen of humankind.

THE CURRENT NEGLECT OF POETRY.

While we properly choose to think of poetry as something more than a marketable commodity, and do not, under the best conditions, expect it to gain a wide circle of immediate customers, we can hardly look upon the unmarketableness of current American verse without wonder. It is true, of course, that the fact holds good with regard to other forms of *belles lettres*. The creative essay of the old discursive type, and the modern logical essay in literary criticism, are in their purer form almost equally impertinent to the conscious needs even of the better public. But this is less difficult to understand; for poetry, we must think, is capable of more direct appeal to our primary impulses, and should therefore be avoided with less ease, no matter how indifferent to the idea of poetry we may be. In its simplest aspect of "emotional rhythmic utterance," it continues, as Professor Gummere has pointed out, to gain some reward in the newspaper and on the vaudeville stage. But the audience thus appealed to is not the audience of which we can expect support for any one of the fine arts; and it is of poetry in its character of fine art, and of its present neglect by the limited audience upon which it might seem, in that character, to possess some claim, that I am here speaking.

How far is this charge of indifference justified by the facts? Surely, one reflects, a good many volumes of verse,—as many as thirty or forty in America alone,—are published every year; and the publisher, with all his failings, does not throw away money. Upon what terms does he make him-

self responsible for these books? Very seldom, it should be said at once, upon the terms which would govern the publication of an average novel, say. The publisher rarely pays the whole cost, and when he does, unless the verse possesses some catch-penny quality, hardly looks for a profit. Usually the expense is shared, the larger part falling upon the author. Not infrequently the author pays the whole cost, simply receiving the advantage of the imprint of some respectable publishing-house. Among a certain class of publishers, too, it is a matter of policy to get out a new book of verse now and then. Poetry is an item which ought not to be entirely absent from the list of forthcoming books; and the publisher is willing to pay the piper rather than have it supposed that nobody is piping.

It is not a very high-priced form of advertising,—or, to be charitable, not an over-strenuous act of piety. An edition of two or three hundred copies of the ordinary book of verse is quite likely to glut the market; and the expense of the plates is not great. Not long ago a volume of verse was put forth by a well-known house, and received with unusual favor by the critics and the public. In the course of six months or so a new edition was announced with some trumpeting. One had visions of substantial returns to the lucky poet as well as the glory of a wide audience for his work, and might have been surprised to learn that the first edition consisted of seven hundred copies. That was a rare success. Under these conditions, it is not surprising that there is now an increasing tendency on the part of verse-writers of refinement to have their work privately printed. A hundred copies can be pretty cheaply produced, and readily taken care of by the old-fashioned method of subscription. That was a thrifty method; if one's bantling is to be cast into the waters, it is certainly more discreet to furnish a life-belt. But the principle is vicious, after all. If poetry is a fine art, there is no apparent reason why the poetic product should not "exploit" itself upon even terms with any other fine-art product; and say what we will about the independence of the artist, we cannot feel that he gains in dignity by assuming the methods of the amateur. When the poet has once fairly admitted that his product is unmerchandise, and has declined to put it to the test, he has cast suspicion upon its value. No work of art gains by fond handling; it must take its chances in the open field.

The chances will of course be against its achieving a success of the first order. We may think of poetry in the highest sense as a product the quality of which approaches an absolute standard. But poetry of this quality must in the nature of things be extremely rare; while every age has produced a quantum of verse to which, though it lacks that supreme excellence, we cannot sensibly deny the title of poetry. There is, in fact, a broader aspect of poetic achievement which does not leave us quite so free to deal in extremes of judgment. From this point of view, "Shakespeare or nothing" must

cease to be the formula by which we can dispose of the problem of contemporary verse. Believing with Aristotle that poetry is one of the imitative or creative arts whose end is pleasure, we must also believe that this pleasure must be capable of marked variations in degree if not in kind. We do not demand that every painting or statue should be a masterpiece in order to gain our approbation. If the current product in any art is seen to be treated with indifference by any people or age, the obvious inference would be that the product is inferior, or that the public taste is degenerate, or both. Another inference, somewhat less obvious, but, I think, especially worthy of consideration in forming a judgment of our own attitude toward poetry, would be that such indifference indicates a general misapprehension of the significance of this patient and little rewarded pursuit of poetry which we know to be always going on. Not only as a means for expressing spontaneous emotion (and of course it must always be that), but as a fine art, poetry continues to appeal to a small but steadfast element in our society which the comic papers laugh at and the sober authorities condescend to.

Let me say here that I take no more interest in the pursuit of poetry for art's sake than for the sake of sociology. The ambling sentiment of the popular poet and the precious phrasing of the high-voiced literary poet are equally beside the mark. Neither sincerity nor prettiness can by themselves compass poetic beauty; the partial, the trite, the finicking, are as fatal in poetry as in sculpture or painting. One may fancy an advantage to minor work in those arts from the comparative inaccessibility of the great masterpieces. That would not hold true of music; but there, as in painting, beauty makes its appeal through one of the outer senses, while poetry, however perfect its form, bestows its full loveliness only upon the inward ear, as sculpture communicates its full perfection only to the inward eye. The painter and the composer of no more than ordinary powers are often able by simple manipulations to impress effects confusingly suggestive of greatness, upon an audience whose mood is commonly of sensuous susceptibility rather than of pure and intelligent sympathy. The luxury of this mood partly accounts for the immense and increasing encouragement given by England and America to a department of fine art in which they have actually achieved far less of moment than in poetry. English poetry as a whole is as far superior to German poetry as English music is inferior to German music.

The analogy between poetry and the sister arts must not be pushed too far. The real barrier which intervenes is suggested by the fact that we can hardly imagine the profitableness of establishing national or private schools of the poetic art. At the same time it is a little indolent of us to lie back upon the theory that poets are born, not made. The poet must be born with the aptitude, yes; but then the aptitude must be developed. He does not need the *viva voce* method; of necessity, the library

will be his class-room and the high-way his studio. Poets are not born equal, and their work, if it is to endure, must be the outcome of hard discipline and a settled philosophy of life, as well as of the mysterious glow and vigor of fancy which we call inspiration.

There is little use in plaintive talk about the public. People who could conceivably take a live interest in poetry as a fine art must be few. But there are a good many millions of us in America; and there are, after all reservations have been made, an uncertain number of thousands who really possess and take pleasure in cultivating a sense, rudimentary at least, for artistic value. They like, or wish to like, good paintings, good music, good sculpture and architecture; and they feel a sort of responsibility for the support of those arts. I am wishing to inquire here if a similar sense of interest and responsibility in our immediate poetic product may not be in the future both proper and cultivable.

H. W. BOYNTON.

COMMUNICATION.

PROFESSOR LADD'S "PHILOSOPHY OF CONDUCT."

(To the Editor of THE DIAL.)

It would doubtless be unreasonable to expect that so elaborate a work as my "Philosophy of Conduct" should receive adequate treatment in so brief a notice as your journal chose to give, in your issue of Nov. 1 last. But no critical notice of any book, however brief such notice may be, can be absolved from the obligation to state the main positions of the book it criticises, in an intelligible and truthful manner. This the reviewer in THE DIAL utterly failed to do. And since the book treats of *Morality*, my interest in its positions and in their fair presentation is something more and higher than a selfish personal interest. I therefore ask your permission in few words to state to your readers what those positions are.

In this book I have aimed to show, and I think that I have conclusively shown, the truth of the following three propositions: First, the study of man's ethical opinions and of his actual conduct, when pursued *merely* by the empirical method, leaves all the fundamental problems of ethics in darkness and confusion. As respects its side of feeling, man's moral consciousness, when viewed from the psychological and the evolutionary points of view, appears in irreconcilable conflict. As respects judgment and thought, it is found always involved in confusion. Man's conceptions of the sanctions, the fitting rewards, and ideals of conduct can neither be explained nor defended solely on the basis of his past or present experience. To state and, by a prolonged investigation of the facts, to prove this position is the merit of a work on ethics; if, as I hold the case to be, the facts, and not the author, must be held responsible for the failure of empiricism to clear up the subject.

Second: When we inquire, with a broad understanding of human nature and a wide and sympathetic survey of man's moral development, What is the nature of this ideal of conduct, whose sanctions seem to man imperative, but whose image changes with all the changes

in the culture and social environment of the individual? The answer can be given by philosophy. It is not merely, or chiefly, an ideal of comfortable living, or of so-called happiness, whether for the individual or for the race. Neither is it the ideal of perfect conformity to an impersonal, but so-called moral law. It is rather the ideal of an individual, functioning as a *person* in an environment of other persons, *i. e.*, in a social organism. Here again, if this ideal can be only somewhat vaguely described, or imperfectly sketched, this, too, is not the fault of the author. It is the excellence of the ideal, which is ever in the state of evolution — rising, expanding, and alluring man onward. Who shall describe with hard and finished outlines, the ideal person in social relations, under the existing conditions of man's total environment?

But, third, the origin, the nature, the sanctions, the effectiveness, of this ideal, and especially the history of its unfolding in the spirit of the race, call for an explanation which lies beyond the anthropological or social point of view. This explanation must be found where the best of the race have always been inclined to find it, — *viz.*, in the postulate of that Ethical Spirit as the Ground of the world and of humanity, whom faith calls God.

In one word, just as I have shown, with the most faithful regard for facts and the strictest application of scientific method, in my two preceding books, "Philosophy of Knowledge" and "A Theory of Reality," that God is the Ground of all we know in science, so I have shown in "The Philosophy of Conduct," that God is the Ground of all we approve and strive to attain in conduct. Respectful consideration shall always be shown by me to any critic who, with a small fraction of the same regard for facts and for the scientific method, challenges these views. But for a critic who, like the writer of the notice in *THE DIAL*, makes no semblance of any effort even truthfully to present the views he criticizes, but promptly retreats to the cheap and antiquated appeal to the odium *anti-theologism*, what respectful consideration can any one be asked to have?

GEORGE TRUMBULL LADD.

Yale University, Nov. 17, 1902.

[If a reviewer writing for a journal of literary criticism should attempt to state, in a single article, the main positions of six treatises on ethics, he would lay upon the readers of the journal a burden which no editor, however compliant, would permit him to impose. All that can be demanded of such a reviewer, therefore, is that whatever material he selects for presentation shall be described with a scrupulous regard for truth. How far I succeeded in my endeavor to follow this principle in my notice of Professor Ladd's "Philosophy of Conduct" is a subject I can hardly discuss in these columns for want of the requisite space. It seems, however, the less necessary because nothing in the author's own statement of his position, as given above, contradicts in the slightest degree my interpretation of his views. My criticism of Professor Ladd's conclusions was not intended to be an argued discussion of their truth. It was simply a brief and therefore dogmatically formulated statement of the judgment which a conscientious study of the book had left in my mind.—THE REVIEWER.]

The New Books.

A NOTEWORTHY AFTERMATH.*

Either as lectures, after-dinner addresses, or magazine articles, most if not all of the brief studies by the late John Fiske, now collected in two stout octavos by his widow and executrix, have already been presented to the public. The repeated delivery of the greater number of them before intelligent audiences in all parts of the country has insured them a finish and symmetry too often lacking in a collection of posthumous miscellanies. This, too, may account for a certain tendency to colloquialism, now and then apparent, more suitable to the spoken address than to the printed essay. Not that one would have it otherwise, however; for such idiosyncrasies of a gifted author who was so suddenly and so recently taken from us, are things to be treasured. For example, when he chooses, in the midst of a grave historical discussion, to reinforce his argument with a line from "Pinafore," or to enliven his page with a stanza from "Iolanthe," the reader is pleasantly reminded of the writer's fondness for and proficiency in music.

The nine chapters of the first volume, as Mrs. Fiske's introductory note tells us, were to have been incorporated in a larger work, "A History of the American People," had the author lived to execute the plan. They are arranged in chronological order, from Governor Hutchinson to Daniel Webster. But being special studies, biographical and political, they want the historical perspective that would doubtless have characterized the completed work. That they are all intensely interesting follows as a necessity from their authorship. The enthusiasm with which the writer throws himself into his subject cannot but carry the reader along with him, a willing captive. The much-maligned Thomas Hutchinson becomes a hero and a martyr. The weak and shifty Charles Lee figures as too despicable a character even to gain admittance to the company of those consigned to eternal torment. Our admiration for Hamilton we follow up with hardly less applause for his foe, Jefferson. Madison, Jackson, Harrison, Tyler, Webster,—each is shown to have contributed his share toward strengthening the Union, as no other man be-

* *ESSAYS, HISTORICAL AND LITERARY.* By John Fiske. Vol. I. Scenes and Characters in American History. Vol. II. In Favourite Fields. With portrait. New York: The Macmillan Co.

fore or since could have done. Even Webster's "seventh of March" speech is warmly defended. The plea is the one almost invariably used by his biographers,—that no other attitude was possible for a statesman whose governing motive was the preservation of the Union. In a certain sense Webster's course was defensible, because from his point of view it was the only one open. But after all is said, he who excuses accuses; and it must ever be cause for regret that no higher motive prevailed that day than expediency.

A bit of new and apparently trustworthy testimony is brought forward, in the chapter on "Charles Lee, the Soldier of Fortune," to settle the vexed question as to the language used by Washington at Monmouth toward his faithless lieutenant. By a Virginian who heard the story from Major Jacob Morton of Cumberland County, who himself witnessed the whole occurrence, it is emphatically denied that anything worthy to be called profanity was indulged in on that occasion. Major Morton's reported account of the event is too good to mutilate by imperfect quotation. He says:

"I will tell you how it was. Our troops were marching rapidly, expecting soon to be engaged with the British; the day was very hot, the road heavy with sand, our men fatigued by the march. I was then a sergeant in my company and had frequently to face about in order to keep my platoon aligned on the march,—myself walking backwards. While doing so, I saw General Washington coming from the rear of our column, riding very rapidly along the right flank of the column; and as he came nearer, my attention was fixed upon him with wonder and astonishment, for he was evidently under strong emotion and excitement. I never saw such a countenance before. It was like a thunder-cloud before the flash of lightning. Just as he reached the flank of my platoon he reined up his horse a little, and raising his right hand high above his head, he cried out with a loud voice, 'My God! General Lee, what are you about?' Until that moment I had not known that General Lee was near; but on turning my head a little to the left (still stepping backward on the march) I found that General Lee had ridden from the head of our column along our right flank and was only a few yards distant, in front of General Washington. In answer to General Washington's excited exclamation, 'My God! General Lee, what are you about?' General Lee began to make some explanation; but General Washington impatiently interrupted him, and with his hand still raised high above his head, waving it angrily, exclaimed, 'Go to the rear, sir,' spurred his horse, and rode rapidly forward. The whole thing occurred as quickly as I can tell it to you."

The second volume embraces themes of varied interest. The "Reminiscences of Huxley" show the author in his most genial mood. Of Spencer, too, and Tyndall he gives us pleasant recollections. "Herbert Spencer's Service to

Religion" pricks the curiosity by its very title. "Evolution and the Present Age" is a bit of cosmic philosophy for popular consumption. "Koschei the Deathless" supplements the author's "Myths and Myth-makers." A sympathetic study of Milton illustrates Dr. Fiske's breadth of reading and also his fine ear for all that is musical in verse.

In the chapter on Huxley occurs, among other good stories, the following version of the "Soapy Sam" incident, which will serve to relieve the tedium of this review. The author received the account from his friend Youmans.

"It was at the meeting of the British Association at Oxford in 1860, soon after the publication of Darwin's epoch-making book, and while people in general were wagging their heads at it, that the subject came up for discussion before a fashionable and hostile audience. Samuel Wilberforce, the plausible and self-complacent Bishop of Oxford, commonly known as 'Soapy Sam,' launched out in a rash speech, conspicuous for its ignorant misstatements, and highly seasoned with appeals to the prejudices of the audience, upon whose lack of intelligence the speaker relied. Near him sat Huxley, already eminent as a man of science, and known to look favorably upon Darwinism, but more or less youthful withal, only five-and-thirty, so that the bishop anticipated sport in badgering him. At the close of his speech he suddenly turned upon Huxley and begged to be informed if the learned gentleman was really willing to be regarded as the descendant of a monkey. Eager self-confidence had blinded the bishop to the tactical blunder in thus coarsely inviting a retort. Huxley was instantly upon his feet with a speech demolishing the bishop's card-house of mistakes; and at the close he observed that since a question of personal preference had been very improperly brought into the discussion of scientific theory, he felt free to confess that if the alternatives were descent, on the one hand, from a respectable monkey, or on the other from a bishop of the English Church who could stoop to such misrepresentations and sophisms as the audience had lately listened to, he should declare in favor of the monkey!"

The author hastens to add that this surely cannot have been what Huxley said or how he said it. But from the fact that he was loudly applauded, and that in the ensuing excitement one lady fainted and had to be carried out, it is safe to infer that the scientist gave the churchman a Roland for his Oliver. However, to the credit of our human nature be it added, the bishop carried away no bitterness from this encounter, but was ever afterward most courteous to his castigator.

The title-page of the first volume bears the favorite motto of the tireless student and worker, the same that he had inscribed over the hearth in his library,—the monkish injunction, "Study as if for Life Eternal, live prepared to die to-morrow." On opening the second vol-

ume, we find another equally apt quotation, this time from Goethe, — "If thou wouldst press into the infinite, go out to all parts of the finite." The occurrence of some absurd misprints is doubtless attributable to the lack of an author's care in proof-revision. For instance, our old friend Elijah Pogram appears transmogrified as Elijah Pagram; and on page 17 of Vol. II. we are informed that "the Italians have a pithy proverb, *Si non e vero e ben trovato*, which defies literal translation into English." It does indeed. But heaven forgive us for thus making a scholar turn in his grave!

PERCY F. BICKNELL.

THE BOOK OF THE COURTIER.*

It is curious that from the time of the third impression (1742) of the third English translation of *Il Cortegiano*, there should have been no English imprint until 1900, and then three new editions within a twelvemonth. Sir Thomas Hoby's Elizabethan translation, appropriately edited by Walter Raleigh, and the Essex House edition of the same, with woodcut ornaments by Mr. C. R. Ashbee, came out in 1900. This last is an artistic piece of work, but it is surpassed by "The Book of the Courtier," translated anew into English by Mr. Leonard Eckstein Opdycke, and superbly printed by the De Vinne Press. Beyond doubt, Mr. Opdycke's beautiful book is the most notable event of the last year in American book-making. Bound in full vellum, and stamped in gold with the seal of Castiglione specially designed for the front cover by Mr. Kenyon Cox, and containing seventy-one portraits of Renaissance personages printed in tone by Mr. Edward Bierstadt, the book is a delight to the eye. The printing, too, is worthy of its beautiful setting; type, ink, paper, and impression being carefully adapted to produce the most harmonious effect. It is of interest to compare the typography of the De Vinne Press in this book with the Golden type invented by William Morris, and used by him for the first time in printing "The Story of the Glittering Plain." The De Vinne type, "old-style antique," is not new, but it is rarely seen as here, printed on pure cotton-rag paper, soft in texture and color.

*THE BOOK OF THE COURTIER. By Count Baldessar Castiglione. Translated from the Italian and annotated by Leonard Eckstein Opdycke. With seventy-one portraits and fifteen autographs reproduced by Edward Bierstadt. New York: Charles Scribner's Sons.

Four different sizes of the type are used, for text, notes, and indices; but the utmost symmetry prevails among them, and there is a total absence of the Morris mannerisms of the Golden type, of jammed lines and close spacing. Mr. De Vinne has produced a letter-press that is at once beautiful to look at, and restful to read.

Surely if any book ever deserved to be brought out in sumptuous style, it is *Il Cortegiano*. Apart from the *trecentisti*, it is a question whether any book of any Italian writer has been printed more times, or enjoyed a more enduring popularity, than "The Courtier." Mr. Opdycke's edition is the fourth English translation, and the one hundred and forty-fourth impression of this celebrated book. It contains a list of former editions, which is a valuable and complete bibliography as far as it is now known; but it is worth while to note that the list does not include a second Spanish translation, mentioned by Giuseppe Rigutini in his Florentine edition (1889), nor a possible Russian translation referred to by Lodovico Corio (Milan edition, 1890). First printed in 1528, *Il Cortegiano* began its world career with the translation of the Spanish poet, Boscán; translations into French, German, Latin and English rapidly followed, and of the one hundred and three editions that appeared before the death of Queen Elizabeth, forty-six, or almost one-half, were in foreign languages, — a truly remarkable showing.

Mr. Opdycke's translation takes rank at once beside the first one, and that is high praise, for the Elizabethan translation, made in 1561, remains to this day a most readable and interesting book. Sir Thomas Hoby, the first English translator, was an "Italianated" Englishman, a little later than the Earl of Surrey and Sir Thomas Wyatt, and a little earlier than Sir Philip Sidney, who best of Englishmen embodied the ideal of "The Courtier." He was, Roger Ascham says, "very expert in knowledge of divers tongues," he had been an Italian traveller, and he died Elizabeth's ambassador to France.

In Hoby's time the translator was not confronted with Mr. Opdycke's problem, how best to render an old classic. The Elizabethans had a vigorous English, just rising into consciousness, and they were blessed with unlimited confidence in themselves. These conditions, added to great intellectual curiosity and much sympathy, result in a picturesque directness of

touch which is a common characteristic of the Elizabethan translators from the Italian. Mr. Opdycke meets the difficulty of a changed point of view and expanded English most cleverly. His translation of Castiglione's Italian is clear, fluent, and graceful; not archaic English, nor yet the English of the market-place. It has a certain reserve, a certain stateliness, befitting the book and the subject. We miss in the nineteenth-century English the homely strength of such phrases of Sir Thomas Hoby's as "to slepe in a whole skynne," "pecke of troubles," "not a farthyng left to blesse himselfe" [with], but Mr. Opdycke's very modern "stand to win" (p. 101) for *venire del fare* is accurate almost to intuition. Perfectly correct, but not so good, is "foresight [*la prudenzia*]" which consists in a certain judgment in choosing well" (p. 258), and "whoever knows how to command is always obeyed" (p. 265). The Elizabethan English packs the thought here. "Wisdom," says Hoby, "consisteth in a certain judgment to choose well," while "He that can commaunde is alwayes obeyed" is fairly imperative. By a curious oversight, Mr. Opdycke has omitted to mention anywhere the original Italian text from which he translated. But his notes show it to have been the scholarly edition of Vittorio Cian (Florence, 1894), with an occasional reading from other texts, notably that of the very correctly printed Aldine folio of 1545. One of these Aldine accuracies removes a stumbling-block from the pathway of most of the Italian editors; it is "*una licentia Bracciesca*," in the lively scene at the close of the second evening's conversation, when "at a signal from my lady Duchess, many of the ladies rose to their feet, and all ran laughing towards my lord Gaspar, as if to shower blows upon him." *Bracciesque leave* is leave with blows, from the name of a violent soldier, Braccio Fortebracci.

"The best book that ever was written upon good breeding, *Il Cortegiano*, by Castiglione, grew up at the little Court of Urbino, and you should read it," says Dr. Johnson to Boswell. It is neither here nor there that Dr. Johnson had probably never read *Il Cortegiano* himself, for it is not a book on good breeding, not a courtesy-book at all. With this correction, the dictum holds good. *Il Cortegiano* is absolutely the best book on manners that has ever been written. The Italians of the Renaissance boldly aimed at perfection; and that Castiglione himself felt that in all human sort he had attained it in his book, the noble sentence

at the close of his Dedicatory Letter to the Bishop of Viseu shows.

"And if my censors be not satisfied with the common verdict of opinion, let them rest content with that of time, which in the end reveals the hidden defects of everything, and being father of truth and judge without passion, ever passes on men's writings just sentence of life or death."

If one were asked wherein consists the perfection of *Il Cortegiano*, the answer might be, that it is one of those books, not too numerous in any age or language, in which the style suits the subject. It is a large subject, a subject of infinite variety, — the education of a gentleman, — treated in a broad, philosophical, eminently human way. Somewhat also of the unique excellence of *Il Cortegiano* results from the fact that it is the work of a life, practically the "sole heir of the author's invention." Whatever Castiglione had known and experienced and thought and felt, he set down, refined and philosophized, in his book. According to his own statement, the book was just twenty years in the making; it came to the light at last a few months only before his death.

Baldassare Castiglione was a man of noble birth; he had been a soldier, winning his spurs in the defeat of his family, the Gonzaghe, by the Great Captain, at Garigliano; he was a distinguished diplomat, one of the earliest examples of the diplomatist as man of letters; he had travelled widely and knew the best people everywhere. When he died, as Apostolic Nuncio of Pope Clement VII. to Charles V., the Emperor is reported to have said, "I tell you one of the finest gentlemen in the world is dead." The interlocutors of the four evenings' conversations were all included in the circle of the author's friends and acquaintances, and all of them were personages. Nor are they brought together fortuitously, for the purposes of the dialogue. Castiglione had actually known them at "the little Court of Urbino," either as fellow-members of that courtly society, or as guests of the Duke and Duchess of Urbino. Their names read like a roll of honor of the late Italian Renaissance: Giuliano de' Medici, called the Magnifico, son of Lorenzo de' Medici and brother to Pope Leo X.; Ottaviano Fregoso, Doge of Genoa; Count Lodovico of Canossa; Cardinals Bembo and Bibbiena; Giovan Cristoforo Romano; the author's kinswoman, Elizabetta Gonzaga, Duchess of Urbino; and the witty Lady Emilia Pia, Countess of Montefeltro, and descendant of the poet Boiardo.

As a record of manners, *Il Cortegiano* may

be said to sum up the Renaissance, at the same time that it anticipates the best ideals of modern times. As is well known, it is a mixed type of manners that Castiglione describes, in that the education of letters of the Renaissance is engrafted upon the military discipline of feudal times. The Courtier is chivalric, learned, gentle, æsthetic. Castiglione's classical training, his wide experience, his philosophical bent, together with an almost perfect openness of mind, perhaps the finest trait of the Italians of the Renaissance, combine to give his book a character that is at once universal and curiously modern. *Il Cortegiano* is full of wise thoughts,—"fine things said unintentionally," as Keats said of Shakespeare's sonnets. "War is bad in itself" has been most vigorously said by one of the greatest soldiers of our own time. "I have known very few men of merit who did not love and honor women." Mr. Howells tells us that when he went to call on Lowell, shortly before undertaking the Venetian consulate, the poet gave him two charges in parting, "to open his mouth when he began to speak Italian, and to think well of women. He said our race spoke its own tongue with its teeth shut, and so failed to master the languages that wanted freer utterance. As to women, he said there were unworthy ones, but a good woman was the best thing in the world, and a man was always the better for honoring women."

Nowhere is the modernity of *Il Cortegiano* more striking than in Castiglione's conception of the power and range and beneficence of the womanly influence in the world. The Court lady is the subject of the third evening's conversation, conducted by the Magnifico as the avowed defender of woman. He fashions her so liberally, imagining such a bright, sweet, brave creature, possessing "the knowledge of all things in the world," "together with the virtues that so seldom times are seen in men," that one of the gentlemen wonders why he will not have women to rule cities, to make laws, and to lead armies, while men stand spinning in the kitchen. The Magnifico replies, smiling, "Perhaps this too were not amiss. Do you not know that Plato, who indeed was not very friendly to women, giveth them the overseeing of cities?" The literary form of *Il Cortegiano*, the social dialogue, in which women take part on equal terms with men, is a natural development of the ideas of the Renaissance on the position of women. It is conversation as a fine art. "Conversation," says Guazzo, in *La Civil Conversatione*, "is the beginning and the end

of all knowledge." *Il Cortegiano* is but the best of a series of similar books on social ethics whose one purpose was to promote friendly relations between men and women, for the betterment of both. If women were to converse with men as equals, it followed logically that they must be as well educated as men. The conclusion of the conversation on the Court lady, in which all agree, is that she deserved well to be esteemed the Courtier's equal. It is admitted that she has a right to exist for herself. Nature made her a woman, with powers to be developed, a mind to cultivate, and work in the world to do, which, by the grace of God, may or may not be *tütt' ces' e fiö* (all church and children). All this sounds very modern. But Castiglione came just at the end of the Middle Ages, and some of his men friends were still devoted to that singular idea of domestic happiness which locked the wife in with her dullness, while the husband went abroad "for to see, and eke for to be seen," as the rebellious Wife of Bath puts it. The mediæval and modern strike sharp on each other in the discussion of love. When the Magnifico expresses the opinion that love is proper for unmarried women only, Messer Federico Fregoso thinks him "austere," while Roberto da Bari jeers at the "rusticity" of wives loving their own husbands. The women that Castiglione knew, and knew well, were Vittoria Colonna, Emilia Pia, Eleonora of Aragon, Duchess of Ferrara, and their set. Friendship on equal terms with women like these, all as able as they were brilliant, must have shaped his ideas of women, the most liberal that is to be found in any literature before Shakespeare's women. Mr. Opdycke, who is everywhere a sympathetic translator, describes Eleonora of Aragon as a woman of "rare merit, *manly* courage, and enlightened culture." She was the mother of two daughters, Beatrice d'Este, Duchess of Milan, at whose Court Castiglione was educated; and of Isabella d'Este, Marchioness of Mantua, perhaps the most interesting woman of the Renaissance.

Isabella d'Este's portrait, after Titian, is the most brilliant of the many beautiful pictures which enrich Mr. Opdycke's translation of *Il Cortegiano*. It is a veritable triumph of process printing, but Mr. Bierstadt surpasses even this in his frontispiece print of the Louvre portrait of Castiglione, by Raphael. The technique of this print is well nigh perfect, combining as it does the accuracy and clearness of a good photograph, with the brilliance and

softness of tone of a mezzotint. A striking portrait, opposite page 149, from the National Gallery of Buda-Pesth, is that which for years has passed as a portrait, by Raphael, of the Ferrarese poet, Antonio Tebaldeo, but which Morelli and Berenson agree in identifying as a portrait of Raphael himself by Sebastiano Luciani "del Piombo." It represents a handsome young man, of twenty-six or twenty-seven years, nobly serious in look, and richly dressed in black. It is the most masculine portrait of Raphael.

It is impossible to close a review of Mr. Opdycke's book without saying that the best of it is neither the quality of his translation nor its exquisite setting, but just the spirit of it all. Surely it is not insignificant that here and now a graduate of Harvard should have produced a book like this, a book that addresses itself not to the commercial sense, not to ideas of civic duty or moral enthusiasm, not even to instruction or entertainment. Mr. Opdycke asks us to contemplate higher social ideals; his appeal is to the charm and grace of life.

MARY AUGUSTA SCOTT.

THE GREATEST OF WOOD-ENGRAVERS.*

That engraving on wood seems likely to become, like line engraving on steel, almost a lost art, is but the natural consequence of the invention and perfecting of the various processes of photo-mechanical reproduction. There are many reasons why this should be so. It is not only that the mechanical processes are both actually and relatively cheap. The gain in literal fidelity is indisputable; there is no tedious waiting for the tardy engraver; there is no intrusion of his personality into the result. These considerations are commercially effective, and of more weight with both publishers and public than realization of the shortcomings of the process print. The blurring of some qualities and over-accentuation of others in the mechanical reproduction, the inevitable omission of that intangible vivifying something, which, for want of a better name, may be called the soul of the work, is commonly overlooked. And with the improvement of photography by which more accurate rendering of tone values is secured, there is much reason to fear that the day of the wood engraver is almost at an end.

*OLD ENGLISH MASTERS. Engraved by Timothy Cole. With historical notes by John C. Van Dyke; and comments by the engraver. New York: The Century Co.

But the end is not quite yet, however, for the greatest of all wood engravers has not yet laid down his tools. Mr. Timothy Cole's series of wood engravings after the old masters of painting may without exaggeration be said to represent the crowning achievement of the art. This is high praise, but not more than is deserved. Professor John C. Van Dyke does not put it too strongly when he says that the series "cannot be regarded as other than monumental." The high standard set in the "Old Italian Masters" and "Old Dutch and Flemish Masters" is fully maintained in Mr. Cole's new collection of eight and forty examples of the "Old English Masters." In cutting the blocks for these, Mr. Cole was constantly occupied for nearly seven years. Many of the plates have appeared in the "Century Magazine," but in their present form they gain much from heavier paper and more careful printing.

In the technique of his craft Mr. Cole is absolutely unsurpassed. His method is in strict accordance with the best traditions of the art. Always and everywhere he uses the pure white line and stipple around which such animated controversies have arisen between advocates of different styles of engraving. How wide, how almost infinitely varied, are the possibilities of this white line, is nowhere better shown than in Mr. Cole's masterly use of it. In his hands it becomes vibrant, instinct with life; yet firm, clear, and restful. As in all craftsmanship of the highest order, there is here no trace of indecision. The handling is free, strong, and direct, but without any trace of hardness. It is this combination of strength with softness and delicacy, of breadth, dignity, and subtlety, that reveals in Mr. Cole not the mere translator of other men's work, but the artist of consummate ability. Yet as a translator and interpreter of the individual qualities of the painters whose works he has reproduced he has also achieved a high degree of success. It is difficult to say whether, in such an example as the "Detail from Hogarth's Marriage à la Mode," we should most admire the exquisite nicety with which the quality of the painting, the character and expression of the several figures, and, in particular, the atmosphere — the *enveloppe* — of the original have been placed before us, or the wonderful technique by which this result is accomplished. The achievement is the more remarkable when the narrow range of the tone values in this picture are taken into consideration. A line or a dot misplaced, made a hair's breadth too large, or taken in the wrong

direction, would have been fatal to the result. The direction in which the lines made by the graver shall run is, indeed, one of the most important questions which the engraver has to decide. It is true that it is largely determined by the perspective of the planes in which the surfaces lie. But that is not all that needs to be taken into account. Some of the things that have to be considered, and how skilfully Mr. Cole has met the varied problems presented, may be seen by noting the different ways in which he has treated the faces in the portraits reproduced. How essentially unlike in character are the rhythmic and sinuous lines with which he has placed before us the lovely face of the "Parson's Daughter" by Romney, and the white lines crossing each other so as to leave little rectangular dots at the intersections, which he has employed in the engraving (one of the finest in the series) of Sir Henry Raeburn's portrait of Mrs. Scott Moncrieff! How different also is his treatment of the faces in the engravings after Reynolds's portrait of Lord Heathfield, Hopper's portrait of William Pitt, and Raeburn's presentation of the massive features of Lord Newton! Equally worthy of study are the lines adopted to render the textures of the different fabrics depicted, and the consummate skill with which both quality of surface and tonal truth have been secured.

A detailed description of all the engravings in the volume, or even of the more important among them, could hardly be profitable for readers not having the book in hand. Mention must, however, be made of the superb rendering of Gainsborough's portrait of the Honorable Mrs. Graham. When the richness of its textures, the mellowness of its tones, the luminous quality of the high lights, more especially in the face and hands, the velvety softness of the blacks, the subtle gradations, and the life and spirit which pervade it, are considered, the hopeless inadequacy of even the most successful photographic reproduction becomes apparent by comparison.

The limitations of the wood engraver's art, even in the hands of one so accomplished as Mr. Cole, are best seen in his landscape and marine subjects, though such masterpieces as the engravings after Constable's "Hampstead Heath" and Cotman's "Fishing Boats off Yarmouth" may seem to negative this conclusion. Some of the difficulties to be surmounted are indicated in the note which Mr. Cole contributes to his engravings after Constable.

"I engraved the picture of the 'Hay Wain' in as

bold a manner as I could command, because I wanted each line to print up as fat and full as possible, as I felt by this means I might arrive at something analogous to the rich and unctuous coloring characteristic of the original. Much that was in the original had, of course, to be sacrificed — all its surface, in fact, and a new surface substituted (which however, happens in all engraving). Whole legions of details are ruthlessly swept away, and characteristic lines and stipples sought out or invented to supply their places. Thus, for instance, the foreground of the 'Hay Wain' is composed of pebbles and stones; but in the small reduction of the engraving these came down so minute it would have necessitated such microscopic work that printing would have been impossible, and the larger fact of the vigor of effect and color could not have been secured. So it was throughout the picture. And thus it is with all art: sacrifice is the rule. Constable perceived this, and did not therefore paint the skin but the spirit of nature."

It is not alone for Mr. Cole's engravings that this volume of "Old English Masters" is noteworthy. The notes on his work that the engraver contributes are of great value, and Professor Van Dyke's essays on the several painters represented are charming in their lucidity, and strikingly just in their appreciations and criticisms. In fact, whether the book be considered as a collection of superb engravings valuable either for their intrinsic merit as such or as representative of the best paintings by the best English artists from about 1750 to 1850, or as a review of English art during that period, it would be difficult to commend it more highly than it deserves. All worthy also is the enlightened encouragement which has made this noble series of engravings possible. If the art of wood engraving is to be kept out of the category of the things that were, it is to the publishers of Mr. Cole's work that most of the credit belongs. **FREDERICK W. GOOKIN.**

A NEW HISTORY OF THE AMERICAN PEOPLE.*

President Woodrow Wilson's "History of the American People" is in many ways like an expanded and illustrated five-volume edition of Professor Goldwin Smith's "The United States." Such a statement refers, of course, in no particular to subject matter, but rather to method of treatment; the author's plan, apparently, having been not to enter into details regarding the occurrences in the western world between 1492 and 1900, discussing each one in chronological sequence, but rather to attempt

* A HISTORY OF THE AMERICAN PEOPLE. By Woodrow Wilson. In five volumes. Illustrated. New York: Harper & Brothers.

to give a correct interpretation of important events, to give a judicial estimate of the relative value of particular topics, to declare the real influence of leaders of life, considering the four centuries as a part of the world's history.

If such a purpose on the part of the author be fairly assumed — there is no preface indicating any plan and the volumes must speak for themselves — then it is safe to say that this History will be much better appreciated by those who have read widely about American men and measures, who are more or less familiar with details, and therefore are better equipped to enjoy a philosophical analysis and review, than by those who will turn to it for first information about America. In other words one can not help feeling that the reader who is unacquainted with the details of wars and presidential administrations, party problems and personal prejudices, will find the History a disappointment, after the pleasure of examining the pictures is past.

By the former class, on the other hand, the five volumes will be studied with much satisfaction, giving as they do approved modern judgment of the great questions and great men of American origin, the scholarly character of the author lending weight to his carefully-worded sentences. The last portion, covering the years from 1865 to 1900, will not be accepted by every reader with the same grace accorded the earlier narration; but even sharp differences of opinion regarding estimates of measures and men of our own time, will not prevent general recognition of the success of the author's attempt to review the work of the four centuries in judicial language and lofty tone.

The most striking first impression from an examination of the work is that the illustrations are remarkable, both for variety and unvarying excellence. They embrace representative selections from almost every possible source. There are pictures of persons, contemporary prints, idealized scenes. There are facsimiles of documents and signatures, reproductions of the title-pages of famous books and pamphlets, or of rare campaign posters and tickets. There are views of the homes of many leaders, and pictures showing the progress of invention. There are excellent maps and interesting plans, all these making a great collection of nearly eight hundred illustrations, scattered unevenly throughout the volumes and combining to give powerful aid to the narration. Some of the pictures are far out of relationship to the immediate text, and two of

them might well have been omitted, since the American people do not care to perpetuate the memory of features or names of those who assassinate presidents. It is unfortunate that the title "Cumberland Gap near Wheeling Virginia" should be used in one case (III, 241), an error closely associated with a statement (III, 245) that the national road was built through the Cumberland Gap to the Ohio, when long usage has attached that geographical designation to an opening in the mountains a good ways south of Wheeling and the course of the Cumberland road.

A second impression, and a strong one too, is that there is a lack of proportion in the History. There are five volumes, averaging three hundred and fifty pages, with 1689, 1781, 1829, 1865, and 1900 as terminal points. Of the eighteen hundred and forty-eight pages eight hundred and nineteen are taken up with the story of colonial times. One hundred and six pages (fifty-six of text and fifty of pictures) are used to describe the Revolutionary War; while the Civil War is passed in fifty-four pages, sixteen of these being given to illustrations. The Mexican War is finished in three pages. In the vista of years the operations of the Ku Klux Klan in Reconstruction times surely will not seem of commanding importance, and yet they are accorded three and a half pages, — the amount of text space taken to discuss the Jay Treaty of 1794, Burr's Conspiracy, Decatur's achievements in the Mediterranean, and the Missouri Compromise, all together. The Louisiana Purchase is described in fewer words than is Bryan's free silver campaign. The Trent affair, and the military movement culminating at Gettysburg in what has been called one of the world's decisive battles, are each given half a page, while the disturbance created by Sitting Bull commands as much space as these two together. And yet it must be said, that while the average reader will notice the scant treatment accorded certain events in their chronological sequence, the one who forgets details and seeks the philosophical analysis of history, the logical relationship of cause and effect, will find elsewhere in some chapter of summary review the points omitted in their natural order.

The earlier part of the narration seems most matured. There is a charm of style which is irresistible, the illustrations are very helpful, and it is doubtful whether there exists another so interesting account of the "swarming of the English" and the gradual approach of these

English to the Revolution of 1776. The later part discusses topics of our own times upon which the minds of men are yet divided. The four million eight hundred thousand voters who favored Mr. Blaine in 1884 will hardly be satisfied with the treatment accorded him as compared with that of the one who, although elected, was credited with but sixty-two thousand more of the popular vote. The almost constant condemnation of the Republican party of a whole generation, and the evident leaning toward the Democratic policies and leaders, notably Mr. Cleveland, will not be relished by others, even by those who will accept as probably correct the judgments on Reconstruction measures of the Republican radicals. It is extremely difficult to be absolutely unbiased upon those themes associated with the actions and motives of men now living; and yet whatever the reader's personal view may be, the pages devoted to later American history will be found extremely interesting and suggestive.

In all likelihood the chapters which deal with the Jacksonian period will be considered the best of all. The dominating presence of masterful men is felt, and one catches the spirit of the times from the flowing sentences whose graceful words paint speaking portraits. Something of the charm of the style is shown in this characterization of Daniel Webster:

"Mr. Hayne's sentences rode high, upon rhetoric that sought often an adventurous flight; Mr. Webster used words as if he meant only to clarify and strengthen the thoughts he touched and cared nothing for cadence or ornament. And yet he spread them in ranks so fair that they caught and held the eye like a pageant. Beauty came upon them as they moved as if out of the mere passion of the thought rather than by the design of the orator. And he himself gave to the eye, as he stood, in his own person the same image of clean-cut strength, beautiful only by reason of its perfect action, so square was he, massive, and indomitable, and with a head and face whose mass, whose calm breadth above the deep-set alumbrous eyes, seemed the fittest possible throne for the powers he displayed."

But the beauty of the imagery does not give strength to the account of the Jacksonian era; it is rather the apparent justness of the judgments. Taking a dozen topics of the middle period and examining the treatment of each, the reader feels that the decision of history in the light of modern criticism is here rightly recorded. The story of the reign of King Andrew is splendidly told; the difference between the democracy of Jefferson and that of Jackson is clearly set forth; the certain catastrophe is strikingly described; and the survivals of the wreck are plainly marked for per-

manent mementoes of a personal regime. If only Jackson had been scored unmercifully for the results of his career, the account would be perfect, but even now one seems to hesitate to blame him for actions which in any other man would lead to severest criticism.

Many other portions of the History might be mentioned in particular, — Jackson's view of the court, his view of the constitution, the explanation of his attitude toward South Carolina, the discussion of the effect of slavery upon the South, the splendid chapter reviewing the Southern Confederacy, — but enough has been said. Here are five volumes by a clear-headed student of American affairs which are suggestive and interesting, filled with striking sentences, and convincing in their thoughtful declarations. They make a notable addition to that variety of the literature of American history already rich in the contributions of writers like McMaster and Fiske and Rhodes.

FRANCIS WAYLAND SHEPARDSON.

THE LATEST CRITIC OF BROWNING'S POETRY.*

Browning has been the chosen theme of literary critics for more than a decade, and already a bibliography upon the subject covers scores of pages. No volume has presented a more comprehensive or more exhaustive study of the poet and artist than the recent series of essays by Mr. Stopford A. Brooke, published in their totality as "The Poetry of Robert Browning." Uniform in binding and form with Mr. Brooke's earlier volume on "Tennyson, his Art and Relation to Modern Life," this later analytic study contains many comparative illustrations from the methods and works of the two great Victorian poets. In the opening chapter of fifty pages, the salient resemblances and diverse traits of Tennyson and Browning are carefully summarized. If one finds here, in the main, reiteration of former scattered comparisons, tribute is merited for the potent emphasis of similitude and difference. With logical force, Mr. Brooke has outlined the growth of criticism, of analytic method, of impressionist effects, of historical and religious research, — factors largely responsible for the wide-spread study of Browning's poetry after years of neglect. Within his

* THE POETRY OF ROBERT BROWNING. By Stopford A. Brooke, M.A. With portrait. New York: Thomas Y. Crowell & Co.

strange, intense poems, Mr. Brooke finds mirrored the discords and the eventual harmony of latter-day intellectualism.

"These complex and interweaving conditions of thought and passion into which society had grown Browning represented from almost the beginning of his work. When society became conscious of them—there it found him. And, amazed, it said, 'Here is a man who forty years ago lived in the midst of our present life and wrote about it.' They saw the wild, loud complexity of their world expressed in his verse; and yet more dimly conscious, to their consolation, that he was aware of a central peace where the noise was quieted and the tangle unravelled."

Ascribing to Tennyson the greater laudation as pure artist, because of his simpler human sentiments and his more pellucid form, Browning represents to the critic that broad, non-partisan vision, both in background and motive, which appeals to modern thought. With detailed analysis and illustration Mr. Brooke considers the chronological development of Browning's essential qualities as poet. His "Treatment of Nature" is contrasted with the imaginative methods of Tennyson, Wordsworth, and Byron. Three periods characterize his relation to Nature as poetic material,—the earlier works wherein Nature and humanity were interwoven; the poems following "The Ring and the Book," where absorption in human problems largely eliminated Nature-communion; and the later partial return to primal inspiration from the correlated love for Nature and mankind, as in the swan-song, "Asolando."

Browning's "Theory of Human Life" follows as sequence from the earlier chapters. From "Pauline" and "Paracelsus" to "Abt Vogler" and "Pisgah-Sights" are embodied the same dauntless creed: life is for service; limitations and failures are only gradations in attainment; aspiration is divine.

"And what is that I hunger for but God?"

"Sordello" is considered, its obscurity conceded, its motive and analogies studied. A chapter of luminous analysis is devoted to "The Ring and the Book," which is allotted "the central place in Browning's development as a poet." In a general survey of the dramas, both as intellectual masterpieces and dramaturgic failures, from "Strafford" to "Colombe's Birthday," the critic is just in estimate and comparison. Tennyson, no less than Browning, aspired and failed in this phase of art. "Neither Tennyson nor Browning had dramatic genius,—that is, the power to conceive, build, coördinate, and finish a drama. But

they thought they had, and we must pardon them for trying their hand."

The poems of Browning which treat of love are divided into personal,—those sacred to the memory of his wife, like "One Word More" and "Prospice,"—and impersonal, exemplified in "Love among the Ruins," "Confessions," and their associates. Despite the subtle and complex soul-problems in Browning's most typical work, Mr. Brooke has culled passages of simple, tender emotions, of joyance, sportiveness, pity, of romantic passions as well as the more intense impulses of lust, hatred, and revenge. Browning's women form a vivid gallery of varied personalities. The chapters entitled "Womanhood in Browning" abound in keen, strong characterizations. In the author's judgment,— "Among the women whom Browning made, Balaustion is the crown. So vivid is her presentation that she seems with us in our daily life. And she also fills the historical imagination." This exaltation of Balaustion above Pompilia, Colombe, and Guendolen, the wonted heroines of Browning's poetry, is earnestly argued in the critic's idealizing insight and his delight in her Grecian womanhood. Preserving to the end the chronological method of examination, the later chapters survey Browning's last poems, his firm grasp on the noblest ideals of life, his broad, unbiassed trend. If there are occasional lapses in form, and an excess of minor illustration, the concluding summary of Browning's traits as a poet cannot be surpassed in insight and vigor.

"Creative and therefore joyful, receptive and therefore thoughtful, at one with humanity and therefore loving; aspiring to God and believing in God, and therefore steeped to the tips in radiant Hope; at one with the past, passionate with the present, and possessing by faith an endless and glorious future,—this was a life lived on the top of the wave, and moving with its motion from youth to manhood, from manhood to old age."

ANNIE RUSSELL MARBLE.

WHEN the first volume of the revised edition of "Chambers's Cyclopædia of English Literature" (Lippincott) was published we reviewed the work at some length. The second volume is now at hand, and covers, roughly speaking, the eighteenth century. We say roughly, because the volume begins with Locke, Newton, the Burnets, and others whom we commonly think of as writers of the seventeenth century, and includes at the other end a number of people who lived and worked on into the thirties and forties of the nineteenth century. The general introduction to the volume is the work of Mr. Austin Dobson, and there are special essays in considerable number by Messrs. Saintsbury, Patrick, Douglas, and Wallace. The work occupies over eight hundred double-columned pages.

HOLIDAY PUBLICATIONS.

I.

That the life of Madame de Pompadour was worth writing may be a question, but that Mr. H. Noel Williams has written it exceedingly well is indisputably a fact. Likewise he has almost silenced criticism upon his choice of a subject by showing that, if Madame de Pompadour was the mistress of Louis XV., she was also mistress of France, quite as clever as she was beautiful, ambitious for many things besides the smiles of her royal lover, and at her worst excusable as the pitiful result of a debauched and degrading environment. The book opens with an account of the scandalous plot of Louis' courtiers to enliven the dully virtuous life of the puppet king by implanting in him a taste for wine, cards, and *mésalliances*. Then follow, by way of introduction to the account of Madame de Pompadour's own brilliant career, short sketches of the troubled reigns of the frivolous court beauties who preceded her. But it was no *grande dame* who was to hold the destinies of France and Europe in the hollow of her hand; instead a *petite bourgeoisie* with a loud-voiced, drunken father, and a shameless mother who, when Antoinette was nine years old, informed her that she was too pretty to be wasted on anyone but a king. Madame de Pompadour once described her life as "like that of a Christian, a perpetual combat." The obstacles to her becoming the king's favorite seemed well nigh insurmountable, but her wit and beauty triumphed over them. Then, from the day of her installation at Versailles until her death, it was war unending with "ambitious ministers, envious women, and scheming Jesuits"; and all the while, if she would hold her place in the fickle heart of the king, she must "remain fresh, beautiful, and light-hearted, as if she had not a care in the world beyond the shape of a coiffure or the fit of a gown." Madame de Pompadour, however, aspired to much more than a suite at Versailles. She wished to be, and she was, a great political power. "She made and unmade ministers, she selected ambassadors, she appointed generals, she conferred pensions and places." "It is to Madame de Pompadour that we owe everything," said Kaunitz, the Austrian envoy, referring to the alliance with Maria Theresa; and as the Austrian alliance meant France's entry into the Seven Years' War, the responsibility for all its ruinous disasters is, at least indirectly, to be charged to her account. But outside of politics her influence upon public affairs was undoubtedly beneficent. France rests her debtor for the porcelain manufactory at Sèvres and in large measure for the Ecole Militaire, while French artists and men of letters found in her a generous and discriminating patron. It is this generally ignored phase of Madame de Pompadour's character and career that Mr. Williams wishes to bring into due prominence in his account of her life. He has sought neither to excuse nor to condemn, but merely to present her life in unbiassed portrayal, making up

his record from contemporary sources as many and as diverse as possible. Madame de Pompadour is always the central figure of the chronicle, but Louis and his ministers, the queen, Maria Theresa, Frederick of Prussia, and a host of others, stand out vividly from the background. Mechanically, the volume is one of the most beautiful of the season, being printed on the best of paper, with wide margins, and illustrated with sixteen superb photogravures from portraits of the royal family, the Pompadour herself, her allies, and her rivals. (Imported by Scribner.)

"Every part of Scotland is Scott-land" says Mr. W. S. Crockett in his preface to "The Scott Country" (Macmillan); but he adds that the Border—the vale of the Tweed—is *par excellence* the homeland of "the Mighty Minstrel." To show that the Border made Scott what he was, as truly as Scott made the romance of the Border a power in literature,—to weave the legend of the one into the life of him who interpreted that legend in his own matchless fashion and who loved the Border scenery only less than he did its historic and poetic associations,—is the delightful task Mr. Crockett undertakes. Himself Border-born and bred, and a loving and thorough student of Scottish legend and literature, Mr. Crockett combines scholarly accuracy and attention to detail with vivid appreciation of Scott and the country that Scott loved. The lame child's visit to his grandfather's farm, the boy's school-life at Kelso, the sheriff's first Border home at Ashiestiel, the Making of Abbotsford, Memories of Melrose and the Marmion country,—all these topics, and much besides, are dealt with comprehensively but not diffusely, and in such a way as to make the most of the geographical and biographical interests involved. "The Scott Country" contains one hundred and sixty-two illustrations, made from sketches and photographs, and picturing all sorts of places that the untravelled reader longs to see and the traveller loves to recall. It is a pity that the very attractive cover design, a pattern in Scotch thistles, should be spoiled by the strikingly inharmonious red background.

To true lovers of Scott and of literary biography, "The Scott Country" will serve merely as a delightful introduction to a holiday edition, in five volumes, of the classic Life of Scott by Lockhart. It is strange that this monumental biography, second only to Boswell's Johnson, while it has often been reprinted since its original publication in 1837, has never before been adequately edited. It has been the aim of the present publishers (Houghton, Mifflin & Co.) to fill in the "necessary silences" of the biographer, himself so nearly a contemporary of Sir Walter, from the material furnished by the memoirs, reminiscences, magazine articles, reviews, and prefatory sketches, which, particularly within the last twenty years, have added so much to our knowledge of Scott and of his friends and acquaintance. The editorial work of this edition has been done by Miss Susan M. Francis, whose intimate

knowledge of the Scott literature and painstaking use of its resources amply justify the confidence placed in her. The integrity of the original work is preserved by bracketing all the editorial notes and dating such of Lockhart's as were written for the 1839 and 1845 issues and for the condensation prepared by him in 1848. Constant use has been made of Mr. David Douglas's editions of Scott's journal and letters. Much of the annotation bears upon associates of Scott, well known to Lockhart's contemporaries, but now faded from public consciousness; and a sketch of Lockhart's life stands before his preface. Quite as noteworthy as the scholarly annotation are the excellence of the typography, the fitness of the plain green binding, and the beauty of the photogravures. One feels, also, that justice has at last been done to the serious intention and happy achievement of Lockhart. In these days of made-to-order biography, it is well to be reminded occasionally that the true biographer is born, not made, and that erudite industry over the records is a poor substitute for real acquaintance with the man portrayed. This very complete, scholarly, and beautifully embellished revision of a great model cannot but be warmly welcomed, especially by those seeking a gift-book of the more sterling and substantial sort that always finds acceptance with readers of taste and culture.

Among the wealth of new nature-studies, it is well that the forerunner of them all in this country, Thoreau's "Walden," is not forgotten. Messrs. Houghton, Mifflin & Co., who in 1897 issued a two-volume holiday edition of the work, this year offer practically the same book, with only such changes as were necessary to bring it into a single volume. Lovers of Thoreau will find it hard to resist the charm of this sumptuous edition. The book-making is perfect in every detail. The thirty photogravures, made from photographs and printed on Japanese vellum, are revelations of what softness and beauty can be secured by that process. Without following the lines of the text, they illustrate all phases of Thoreau's life, — his homes and haunts, his friends and himself. The best, perhaps, are a portrait of Alcott, one of Thoreau in 1855, a view of the old Marlborough road, and the Walden pictures. No brief notice can do the book justice; it is that rare thing, a wholly satisfactory edition of a favorite classic.

Those of Mr. Hamilton W. Mabie's readers who remember with pleasure the illustrated edition of "A Child of Nature," will now welcome "Under the Trees" (Dodd, Mead & Co.), with decorations by the same artist, Mr. Charles L. Hinton. Besides several full-page photogravures, there is a series of twelve border designs, colored in delicate green and repeated through the pages of the book. Mr. Hinton's conception of nature is Greek. Nymphs and satyrs wander through the meadows or rest by the brook-sides, shepherds pipe dreamily under the trees, and frisky little Bacchantes gather grapes for their banqueting. In this way has the

artist chosen to emphasize Mr. Mabie's sense of the personality of nature, his quest for the mystic soul behind the gorgeous trappings, which is perhaps the key-note of his nature-study.

A nature book of an absolutely different type is Mr. William J. Long's "School of the Woods" (Ginn & Co.). Mr. Long's interest is not, like Mr. Mabie's, in the moving principle behind the outdoor world, nor in viewing nature as a reflection of himself; but in the wood and field-folk themselves, and in their lives as individuals. Mr. Long is probably our foremost animal psychologist; and his method and material are all his own. The make-up of his book suggests Mr. Seton-Thompson's work, and the quaint Indian names used for the animals a method of Rudyard Kipling. But these resemblances are superficial; Mr. Long enters the field with ideas and methods of his own. One novel suggestion running through most of the stories, and determining the title of the book, is that in animal as in human life education is the great controlling force. Instinct, Mr. Long says, is like heredity: without training it amounts to nothing; and he supports his theory by showing how, to a careful observer, "the summer wilderness is just one vast school-house," full of wild mothers teaching the secret of success in life to their little ones. Mr. Long is a keen observer, a clear expositor, and a delightful story-teller, certain to please both the children and their elders. The illustrations are by Mr. Charles Copeland, who has made, besides the full-page drawings, some two hundred marginal sketches, fascinating in themselves and aptly illustrative of the text. The book makes a real addition to animal lore and literature.

A new volume in the "British Artists Series" (Macmillan) is Lord Ronald Sutherland Gower's account of "Sir Joshua Reynolds, his Life and Art." Lord Gower's style is sometimes clumsy, but his intimate knowledge of his subject and his skilful choice of detail incline the reader to pardon an occasional lapse into obscurity. He appreciates Sir Joshua's towering humanity, as well as his matchless art; so that painter and layman alike can read his book with pleasure. To the biographical account are appended supplementary chapters upon Sir Joshua's writings, the engravers of his works, and important sales and exhibitions of his paintings. As is true of all the volumes of this series, a chief feature of this volume is its profuse and beautiful illustrations. These consist of reproductions of ninety of Sir Joshua's pictures, many of them having been photographed for the first time especially for Lord Gower's book. There are two especially beautiful plates in photogravure. It is a pity that the proof-reader should have failed to note so obvious an error as that on page 10.

From the same publishers (Macmillan) comes a second edition of Mr. Langton Douglas's "Fra Angelico," first issued in 1900. No apology is needed for the re-publication of what is at once so scholarly and authoritative a criticism and so pre-

eminent an example of good book-making. That Fra Angelico's familiar angels, — "celestial dolls, flat as paper, stuck fast to their gold frames," — are not only unworthy of the homage paid them, but are not even representative of Fra Angelico, who "was primarily an artist, an artist who happened to be a saint," is, in brief, Mr. Douglas's thesis. That his information is sound, his reasoning cogent, and his presentation striking and attractive, is proved by the demand for another edition of the monograph. With its many excellent reproductions of the painter's works, a complete index to his paintings and drawings, and a bibliography, it makes not only an attractive holiday book, but a really valuable addition to art criticism.

Another painter to be honored this season with a sumptuously illustrated volume is Jean François Millet. His life was partly written by his dear friend Alfred Sensier, after whose death it was completed and published in 1881. This book is now out of print. The only English translation was much abridged; and since it was made, more of Millet's letters and many interesting personal reminiscences of him have been published. In Mrs. Julia Cartwright's new "Life and Letters of Millet" (Macmillan) an effort has been made to utilize all previous resources, and thus to give to English readers a complete and interesting biography of the great peasant painter. Much of the story is told in Millet's own words, — in letters, or in recollections written for Sensier's use. The strong graphic style of his paintings also distinguishes Millet's writings; so that one feels the largely epistolary biography to be the right form here. The treatment is entirely narrative, with the smallest possible amount of art criticism. It is the spirit of the paintings, not their technique, that appeals to the author, — the humanity of the artist rather than his genius with the brush. His gallant up-hill fight against the rigid classicism that debased and narrowed the art of his time, his determination to starve rather than be known as a "painter of naked women," his masterly idealization of the prosaic theme of dull, grinding toil, — these are the things that seem to his biographer best worth considering; and so, no doubt, would Millet have looked at the matter. But while there is very little analysis of his art, the story of its evolution, from the graceful little pastels of nymphs and cherubs that would sell, to the unconventional peasants that would not, is told vividly and sympathetically. As biography, the book is successful in that it evolves a personality; as art history, its value is greatly enhanced by the frontispiece portrait and the nine reproductions in photogravure of Millet's works.

There is open to every biographer a choice between the subjective and the objective emphasis. The former may be nearer to "the thing-in-itself," and will inevitably be more intimate, more minute, and probably more exhaustive. But the objective presentation has also its value, showing briefly, accurately, and sympathetically, as it does in its best

examples, the man among his fellows, as he appears to his friends and acquaintance, who have scant attention to bestow on him save only what the power of his personality and the measure of his achievements wrest from them. So, though Mr. Mackail's admirable biography of William Morris is perhaps the final word upon the personal life of its subject, there is a place also for Miss Elisabeth L. Cary's "William Morris, Poet, Craftsman, Socialist" (Putnam). This is the objective account of the artist, tracing in general outline, no less vivid because less detailed, his busy, many-sided career. The book is bound uniformly with the same author's previous volumes on Tennyson, Browning, and the Rossettis, and is profusely illustrated with photogravure portraits, and reproductions of wall paper and tapestry designs, of furniture and other products turned out by the firm of Morris & Co., and of Kelmscott types, press-marks, and specimen pages. Morris's various activities are treated in separate chapters, but the unity in the remarkable diversity of his interests is shown, and the steps in his development from craftsman to socialist made clear. Miss Cary's special fitness for the work she is doing lies in her ability to select from among masses of detail what will best evoke a personality for the general reader. She never loses her sense of proportion nor fails in easy manipulation of her materials. If she is least interesting when she writes of Morris the poet, perhaps that is only because poetry was Morris's least interesting mode of expression.

The thirty-two reproductions of American masterpieces contained in the new illustrated edition of Mr. Charles H. Caffin's "American Masters of Painting" (Doubleday) serve a two-fold purpose, showing pictorially what our art has achieved in its brief course and explicating Mr. Caffin's references for those of his readers who have no other means of checking his estimates. Apart from the vital interest of their subject matter, Mr. Caffin's essays are charming bits of criticism. His style is clear, concise, and direct, yet intensely suggestive, and packed with allusions that indicate real mastership of the subject. His "appreciations" are not impressionistic, but are firmly based upon keen analysis of the distinctive qualities of each painter; and these qualities in turn are accounted for as the joint product of the man and the artistic affinities he has found for himself in this country or, more often, abroad. These essays, thirteen in number, are the first adequate attempt to set forth the present standing of American art, as it has been lifted by such men as Inness, Whistler, Sargent, Abbey, Tryon, Winslow Homer, and La Farge. The last essay in the volume is in the nature of a retrospect, having for its subject Gilbert Stuart, the first of "American Masters of Painting."

In two volumes, prettily bound in blue and gold and boxed together, comes Miss Clara E. Laughlin's "Stories of Authors' Loves" (Lippincott). Interest in the love-affairs of literary men and women is undeniable, at least among feminine readers, and,

so Miss Laughlin thinks, quite legitimate. For have not they created our traditions and ideals of romance, and is not the desire natural which seeks to know how they realized these ideals? Is not a "hoarded happiness a talent in a napkin," and a failure a danger signal? So Miss Laughlin justifies herself, though it is doubtful if she needs any justification, since she is not exploiting new material but merely giving to the old a new emphasis. She tells her little romances pleasantly and sympathetically, extenuating rather than sitting in judgment, aiming for truth both to fact and spirit, making only rare lapses into anything approaching sentimentality. The materials treated are drawn from sources as diverse as the lives of Dante, Dickens, and Thoreau, of Keats, Hawthorne, and George Eliot. Each romance is so related as to call up much else in the author's career, and thus proportion is preserved. The portraits and views used as illustrations are well selected, and beautifully reproduced in photography and duogravure.

Ten years ago, when Miss Alice M. Bacon brought out her book on "Japanese Girls and Women," she touched upon a phase of life in the land of the chrysanthemum that had been wholly neglected by previous writers. So thoroughly did she do her work that it has since stood almost without a rival; and the new illustrated edition of the book (Houghton), revised to fit the changed conditions of to-day, needs no justification. The principal change in the text is the addition of two chapters, one upon household customs, the other a survey and analysis of the astonishing progress made by the Japanese women within the last ten years. But in every chapter there are revisions and additions, chronicling such matters as the coming of the baby carriage, the decline of the etiquette lesson in the interest of higher education—including gymnastics,—and the literary club, the opening to women of all sorts of new occupations, and their elevation by means of legislation and in public opinion; hinting, in short, at the rapid modernizing and Westernizing of feminine Japan. The illustrations made for this edition by Keishu Takenouchi, one of the foremost illustrators of Japan, and including outline drawings and colored plates, are altogether charming. Being also, as Miss Bacon assures us, absolutely true to the facts, they serve to add vividness and reality to the text. The dainty Japanese cover design lends a finishing touch to a very attractive book.

"The American Diary of a Japanese Girl" (Frederick A. Stokes Co.) is an amusing account, in journal form, of its author's six months' visit to "Amerikey," under the chaperonage of an indulgent uncle. The work is sufficiently extravagant, and at the same time sufficiently clever, to be either an excellent American forgery or a genuine experience. In either case it is interesting. The author, who styles herself "Miss Morning Glory," spent most of her time in California, paying but a flying visit to Chicago, which she stigmatizes as the smoky "City of Man," and barely reached New York

when she decided to court further novelty by masking for a month as a house-servant. At this point her journal abruptly closes with the promise of a later installment entitled "The Diary of a Parlour Maid." An odd mixture of *naïveté* and affectation, of vanity and sentimentality, of sprightly satire and quiet humor, makes up the book. It is daintily illustrated by a Japanese artist—or at least an artist with a Japanese name,—who has drawn "Miss Morning Glory" in all sorts of novel and interesting situations. The cover, with its Japanese design and its edging of yellow straw, is striking and appropriate.

One of the most delightful holiday books of a season or two ago was the edition of Mr. Kenneth Grahame's "The Golden Age," with illustrations by Mr. Maxfield Parrish. A happier combination of author and illustrator could hardly have been hit upon, and Mr. Grahame's classic sketches of childhood took a new interest through Mr. Parrish's imaginative interpretations. Even more delightful is the companion volume now issued containing the same author's "Dream Days" (John Lane). Here Mr. Parrish's drawings are reproduced in photography, instead of the half-tone process used in the earlier book, and as a result we are able to view the artist's work very nearly as it appears in the original, with all its minute refinement of detail and delicate contrasts of light and shade. In addition to the ten photogravures in the text, Mr. Parrish has also drawn, in his own inimitable way, the title-page, cover-design, tail-pieces, and end-papers for the book. It is hardly necessary to speak here of Mr. Grahame's text. His two books hold a place apart in the literature of childhood, and we can well envy the reader who has yet to make their acquaintance.

Goldsmith's "The Deserted Village" has been brought out by Messrs. Harper & Brothers in a sumptuous holiday edition, with an introduction by Mr. Austin Dobson, followed by Goldsmith's own quaint dedication to Sir Joshua Reynolds, and more than thirty full-page illustrations by Mr. Edwin A. Abbey. Mr. Dobson's introduction is a delicate and sympathetic analysis of the real and ideal elements in the poem, and is written in his happiest critical vein. Mr. Abbey's drawings, which are of course the feature of the edition, are imaginative, picturesque, and charming in themselves, like all his illustrative work, and really interpretative of the text. They are filled with the same quiet beauty and pathos, are lighted by the same stray gleams of humor, and marked by the same spirit of bygone days and rural scenes, that give "The Deserted Village" its peculiar flavor.

The stories of about fifty "Historic Houses of New Jersey" are interestingly related by Mr. W. Jay Mills in a handsome volume published by the J. B. Lippincott Co. This is a book that enthusiastic Colonial Dames and Sons and Daughters of the Revolution will gloat over, particularly if they be also sons and daughters of New Jersey. Not

that the interest of the sketches is limited and local, for the landmarks of New Jersey are the landmarks of the nation. History, family tradition, anecdote, gossip, letters, and local records, have all been ransacked to call up the brilliant past of the little state and make it live before the reader. Every effort has been put forth to secure accuracy and completeness, as well as vividness, in this new field of research; and the result is a series of brief, clear, and very significant accounts of the historic associations and famous inhabitants of a few of New Jersey's old homes. About twenty photogravures from drawings, photographs, and rare old prints, add materially to the interest of the book.

Mrs. Sarah K. Bolton's brief biographical sketches of "Famous Artists" (Crowell), first published in 1890, is now re-issued in holiday form, with a portrait of each painter and four or five examples of his work. The author's point of view is neither scientific nor critical. She aims merely to relate in compact form the main events of each artist's life in such a way as to emphasize his lofty purpose and noble achievements. Industry, resolution, ambition, enthusiasm, fidelity in all the relations of life, are brought forward in each biography as the means by which poverty, jealous competitors, and unreasonable patrons were vanquished and success attained. The artists discussed are Michael Angelo, Da Vinci, Raphael, Titian, Murillo, Rubens, Rembrandt, Reynolds, Landseer, and Turner.

Similar in scope to the foregoing book, and published by the same firm, is the two-volume work on "Famous Composers," by Mr. Nathan H. Dole. Like Mrs. Bolton's book, also, this work was first issued about ten years ago. The present edition is beautifully bound and contains a portrait of each composer considered in the text, together with numerous other full-page illustrations. The biographical sketches, twenty in number, are complete, accurate, and entertaining. Though they will of course be found of greatest interest by music-lovers, they are also adapted to the comprehension of the mere layman who wishes to know at least the main facts in the lives of the world's great musicians. The list of composers considered extends from Palestrina to Wagner.

Max Müller's charming and popular old-world idyl called "Memories" is given an artistic setting in the holiday edition issued this year by Messrs. A. C. McClurg & Co. Besides a decorated initial at the beginning of each chapter, there are eight full-page illustrations from charcoal drawings by Miss Blanche Oстерtag. These combine with the wide margins, beautiful typography, and unique cover design, to make a book both quaint and dainty, as befits the classic little romance. The translation, which first appeared in 1888, is the work of Mr. George P. Upton. He has caught quite as well as Miss Oстерtag the quiet, contemplative spirit of this "prose poem" and the graceful simplicity of its language, which his English faithfully repro-

duces. Interesting as showing an unexpected phase of Max Müller's many-sided activity, illustrating, too, in its style, the canon of unacademic simplicity which he never tired of preaching to his pedantic countrymen, but charming above all for its delicacy of sentiment, "Memories" in its present artistic form will appeal to many holiday buyers.

Miss Esther Singleton, whose compilations are valued by a large circle of readers, has this year edited and arranged two more volumes, "London" and "Famous Paintings" (Dodd, Mead & Co.). The latter continues the work begun in "Great Paintings Described by Great Writers." As before, Miss Singleton has been careful to select only recognized masterpieces, and to choose as commentators competent and interesting critics who know how to interpret a picture broadly, so as to make it speak for the artist's whole work. As a guide-book or a foundation for art-study at home, this work will be found interesting and valuable. The volume on London is much on the plan of the previous one on Paris, except that the selections, instead of dealing with special monuments, oftener record general impressions made by various parts of the great city. The subject is limited by the exclusion of articles on London of the past. The picturesqueness of the city, its immensity, the distinctive characteristics of the several districts, the churches, clubs, and theatres, various types of Londoners, and the charm of the London fog, are a few of the chief topics treated in charming essays by such writers as Dickens, G. W. Stevens, Gautier, Sir Walter Besant, and others. Both of Miss Singleton's books are profusely and beautifully illustrated.

In the two handsome volumes entitled "French Cathedrals and Chateaux" (Knight & Millet), Miss Clara Crawford Perkins combines a simple account of the development of architectural styles in France with a guide to the great monuments of French architecture. About a third of the first volume is occupied with a general treatment of the growth of the Gothic style,—including chapters on glass-staining, the art of tracery, and the sculpture employed as accessory decoration,—and with historical outlines and tables. These last are intended for use in connection with the numerous references to names and events in the chapters that follow. Descriptions of some of the great French cathedrals, with attention to their historical associations as well as to the artistic qualities of each, make up the remainder of Volume I. Volume II. begins with an explanatory chapter on Renaissance architecture, and, since that type found its best expression in secular and domestic buildings, goes on to describe some of the more notable palaces and chateaux. Sixty-two half-tone engravings add clearness and attractiveness to the descriptive portions of the text. The plan of the work will commend itself to amateur students of architecture, who know how few manuals of architecture there are, at once simple, comprehensive, and trust-

worthy; while travellers, dissatisfied with mere unrelated legends and isolated descriptions, will be glad to find so good a book for study and so pleasant a companion for their sight-seeing and their personal observations of the many interesting things described in Miss Perkins's expository chapters.

Mr. John Kelman's "The Holy Land" (Macmillan) is a new evidence of the ever-increasing interest in Palestine and its history. To be able to vivify the meagre Gospel narrative of Christ's life, to paint in the "local color" and so impart the note of reality, the tang of a genuine experience to the apostolic story, is a vital need of modern Christianity, and one which few of us can journey to Palestine to satisfy. Among the voluminous literature intended to serve as a substitute for such a pilgrimage the distinction of the present volume lies in the extraordinary beauty of its colored plates, and in the excellent arrangement, interesting detail, and completeness of the text. Mr. Kelman arranges his impressions of Palestine under three divisions. Part I., "The Land," is of course largely descriptive. Its opening chapter, upon the color of the country, is particularly happy as serving to introduce Mr. Fulleylove's paintings, the most conspicuous feature of which is perhaps their exquisite coloring. Part II., "The Invaders," deals with the traces, material and spiritual, left upon Palestine by Israelitish, Roman, Christian, and Moslem occupations. Part III., entitled "The Spirit of Syria," sets forth Mr. Kelman's impressions of the spectre-haunted hopelessness, the paralyzing superstition, and the stolid indifference to disease and filth that characterize modern Palestine. The book closes with the suggestion that not in the Zionist movement but in the advance of Western ideals and in the Christian missions is there hope of a resurrection for the Holy Land. Mr. Kelman is a careful observer and a lucid and often brilliant writer; so that his work is quite worthy of being made the basis for Mr. Fulleylove's splendid paintings. Altogether "The Holy Land" is one of the most attractive of the season's publications.

Pleasant records of strolls "Along French Byways," "Among English Hedgerows," and through "The Isle of the Shamrock," have earned for Mr. Clifton Johnson a reputation as a delightful *raconteur* and an expert photographer. His latest book, "New England and Its Neighbors" (Macmillan), is similar in form, and in its emphasis upon the rural aspects of the community's life, to the volumes that precede it. Many of the sketches have been published before as magazine articles. Some have an historic or literary interest—as, for example, the chapters entitled "Midwinter in Valley Forge" and "The Home of Fenimore Cooper." But this is incidental; the book is primarily a study of farm-life among the Yankees and their New York neighbors, as such chapter-titles as "Down in Maine," "The Autumn Cattle Show," and "Life on a Green Mountain Top" will suggest. From Mr. Johnson's preface we learn that this volume is

to be the first in an American series of works dealing with some of the distinctive and picturesque phases of our native country life. The book is abundantly illustrated from the author's own photographs.

The descriptive element, incidental but of uncommon interest, in Miss Ellen Glasgow's "Voice of the People," is emphasized in the new illustrated edition issued by Messrs. Doubleday, Page & Co. A series of twenty-four pictures, from photographs taken especially for this book, portray the sleepy old town of Kingsborough, where the action of the story begins and ends, and Richmond, where Nicholas Burr, its hero, spent his tragically ended term as governor. "The Voice of the People" is one of the few recent novels likely to have a lasting interest; and this edition, with its added suggestions of local color and out-door charm, and its unusually artistic cover, bright with the flame of the Virginia creeper, is a well-merited tribute to the strong and serious work of the author.

Out of Book I. of "Ben Hur," which, it will be remembered, tells the story of the Christ-child's birth, Messrs. Harper & Brothers have made a beautiful little holiday volume. The illustrations are brown toned plates from paintings by Murillo, Raphael, Knaus, and Barabino; and there are, besides, tinted marginal drawings illustrating the text. General Wallace's special preface is very interesting, telling the story of the inception of "Ben Hur," which, it seems, grew out of a chance conversation with the late Robert G. Ingersoll. Long before, however, the author's interest in the Wise Men of the East had led to the writing of a brochure upon their journey to Bethlehem; and this old manuscript, hitherto unpublished, was brought forth to make the beginning of the longer story. But the independent unity of the birth narrative was not sacrificed, and it made possible the independent publication, in 1899, of the original brochure. The present richly illustrated edition, however, is the one that General Wallace looked forward to when he first recognized the literary possibilities of this most mystically beautiful of all the legends that cluster about the first Christmas day.

From Messrs. Thomas Nelson & Sons come three volumes recently added to the "New Century Library." They comprise "The Complete Poetical Works of Robert Burns," "The Poetical Works of Alfred Tennyson" (containing the poems written between 1830 and 1859), and "The Life and Adventures of Don Quixote." The little volumes, four by six inches in size and none of them an inch thick, are printed in large type on the thinnest of India paper, and daintily yet durably bound in cloth or limp leather. Each volume contains a frontispiece portrait, and the edition of Burns includes an "appreciation" of the poet by Lord Rosebery. For a holiday gift-book of moderate price, combining solid worth of contents with beauty of outward form, nothing better could be found than any one of these dainty pocket volumes.

Since the intimate disclosures of the Browning

Letters of 1846, tending as they did to renew biographic interest in the poet-lovers, the lyrics of both writers seem fraught with a deeper and more human charm. In particular do Mrs. Browning's "Sonnets from the Portuguese" — the poetically restrained portrayal of the passion that floods unmeasured through the letters — compel fresh notice of their exalted tenderness of feeling and their perfection of form. But while the sonnets themselves offer ample justification for a new edition, the distinctive feature of the dainty book just issued by Messrs. G. P. Putnam's Sons is the series of exquisitely-colored illustrations, including borders and full-page drawings, by Miss Margaret Armstrong. The color-printing is particularly good, and the whole book is in keeping with the delicate spirit of the poetry.

Miss Marie Corelli sends to her American friends and readers through Messrs. Dodd, Mead & Co. "A Christmas Greeting," in the form of the old-time "annual" or gift-book, whose mission, like that of the Christmas card, was to convey the compliments of the season, and whose appropriate resting-place was rather the parlor table than the library shelf. Perhaps Miss Corelli deprecates the new connotation that the term "Holiday book" is rapidly acquiring, and thinks we have not yet fully emphasized the meaning of Christmas and of the New Year. Or, possibly, in preparing her "Christmas Greeting" she meant merely to utilize the odds and ends of material on her writing table, and incidentally to show how versatile she could be when she chose. In this last attempt she has certainly succeeded. Essays, sketches, stories (including some for children), poems, and even a piece of music, are included in the contents of the volume, — a remarkable variety, certainly, to come with apparent ease from one pen. All the subject-matter has a Christmas flavor, but many of the distinctive ideas for which Miss Corelli stands are touched upon in the sketches. Much of the verse is patriotic, and several articles deal with current affairs in England.

Three volumes have been added this year to the dainty little "Thumb-Nail Series" (Century Co.): "The Rivals," with an introduction from Mr. Jefferson's Autobiography; "In Memoriam," with Mr. Stedman's criticism from the "Victorian Poets" as a preface; and the "Thoughts" of Pascal, translated and edited by Mr. Benjamin E. Smith. The embossed leather covers are wrought in beautiful symbolic designs, and the little classics as a whole are notable examples of suitable and delightful book-making.

The last completed story of the late Paul Leicester Ford, "Wanted — A Chaperon," has been brought out in dainty holiday dress by Messrs. Dodd, Mead & Co. It is a clever little narrative, in much the same style as "Wanted — A Match-maker," and, like the other story, it has been illustrated in color by Mr. Christy and embellished with

flower-borders by Miss Margaret Armstrong, who also drew the unique cover design. It is one of the prettiest of the smaller holiday books of the season.

To the "Ariel Booklets," Messrs. G. P. Putnam's Sons' series of diminutive classics, Dickens's "Christmas Carol" is the most recent addition. There are now fifty-seven volumes to be had in this pretty series, with their neat printing and limp red leather covers. "A Christmas Carol" is profusely illustrated by Mr. Frederick Simpson Coburn, and, like all the issues of the series, is one of the daintiest of unpretentious gift-books.

"The Mishaps of an Automobilitist" (Stokes Co.) is a book of comic drawings, in black-and-white and in colors, by Mr. DeWitt Clinton Falls, with explanatory verses by Mr. Montrose J. Moses. Here the amateur *chauffeur* will find the tragic accidents that beset his mad career all drawn to the life, in most diverting fashion. The pictures are clever and amusing; some of the verses have a touch of real humor; the green burlap cover is unique and attractive; and the book as a whole is calculated to provide the automobile enthusiast, his friends, and even his enemies, with entertainment for a dull half-hour.

BOOKS FOR THE YOUNG.

I.

Again this year there must be entered a general protest against the lack of original literary quality in the books designed for the reading of those whose years are not yet ripe. To a peculiar degree these volumes justify the dictum of the late Walter Bagehot, to the effect that the writers of the day are of two classes: those who know how to write, but have nothing to say; and those who have something to say, but do not know how to write. As a partial offset, it must be said that there have never been so many books published with a real claim to physical beauty. Few children's books now go forth without illustrations; indeed, those with pictures in color are growing as common as were those with any sort of decoration a generation ago. In print and binding, also, and in general tastefulness of design, many of the juveniles of the season deserve high praise. Again this year there is noticeable a decrease over the last few years in the number of children's books dealing with war and bloodshed, even stories of the army and navy having to do with those necessary evils in times of peace rather than those of actual combat. Books of adventure show a slight increase in number; those of travel in strange lands, a slight decrease, so far as the two can be differentiated. There are more books of jingles, and seemingly more for the very young. There is noticeable, too, an increasing specialization in books addressed to those of various ages; — where books were broadly addressed to children as a whole not so long ago, they are now designed for children within more definite limits as to age. And there is a marked increase — surely a sign of the times — in the number of writers who appeal to girls alone, from the nursery to young womanhood. Among these are several which trace a girl's career through continuous years, a manner quite unknown among the books for boys. The lack of liter-

erary merit which we have noted leads us to give the place of honor in our list to a group of books that are rewritings or compilations, or attractive new editions, rather than to the original compositions of the year.

*Old favorites
in new form.*

Children, as well as their elders, have for some time been accustomed to look each year for a book of fairy stories from Mr. Andrew Lang. These volumes, it will be remembered, have been designated by some color or shade of binding, from which they have taken their name; so that we have had one year a "Red Fairy Book," the next a "Blue Fairy Book," and so on. Whether it is that the tints have run out, or the supply of fairy stories, or both, this year Mr. Lang has given us "The Book of Romance" (Longmans), which contains a number of the legends of the Knights of the Round Table, and one or two from the Sagas of the North. These are re-told in Mr. Lang's attractive manner, and the volume is illustrated in color and in black-and-white by Mr. H. J. Ford. — A worthy companion to this is the Rev. A. J. Church's "Stories of Charlemagne and the Twelve Peers of France, from the Old Romances" (Macmillan). Here all the illustrations are in color, from the hand of Mr. George Morrow; while the text does for the *chansons de geste* what Mr. Lang has done for Sir Thomas Malory. — Third in the group is another of Mr. Walter Jerrold's volumes of the "Annals of Fairyland" (Macmillan), specifically termed "The Reign of King Oberon." In the face of the title, most of the contents are taken from the folk-lore tales of the Brothers Grimm; but they lose nothing in re-telling. Mr. Charles Robinson has made the pictures, in black-and-white with the exception of the frontispiece, which is in color; and he is to be credited also with the cover design, also in color, and really beautiful. — At last an edition of the most popular and the greatest of all books has been prepared especially for the use of younger folk, and it is quite likely that an apology is due for not placing at the head of this paragraph a mention of "The Bible for Children" (Century Co.), which has been edited by Mrs. Joseph B. Gilder (curiously enough, her name is omitted from the title-page, which gives notice only of the introduction by the Right Rev. Henry C. Potter and the preface by the Rev. Francis Brown). The version of King James has been used, everything which would lead an inquisitive child to ask untoward questions omitted, and the narrative pieced together in a skilful manner to make a fairly continuous story. Both the Old and New Testaments have been drawn on, but not the books known to Protestants as Apocryphal, though these would have done much toward filling the gap between Jonah and the Annunciation. Twenty-four reproductions from the old masters serve as illustrations, and the entire volume, a fine quarto, is handsomely rubricated. Such a work, so performed, has long been much desired. — Mr. Peter Newell's "Alice in Wonderland" of last year is now followed by his pictured edition of "Through the Looking Glass" (Harper). A portrait of Mr. Newell serves for frontispiece, and it is a pleasure to record the fact that for once the genial face of the artist does not in any way belie his work. This is all the better because this work continually suggests the time-honored pictures of Sir John Tenniel in the same behalf, with changes which the younger folk, unquestionably the best judges, will decide are for the better. — New editions of Miss Alcott's "An Old-Fashioned Girl" and "Little Women" have been made (Little, Brown & Co.), the former illustrated by Miss Jessie Willecox Smith, and the latter by

Mrs. Alice Barber Stephens. Here again there will be some regret among the elders at losing the quaint Teutonic outline sketches which decorated these books for so many years; but sound artistic judgment must favor the more modern treatment, which will commend these favorite books to new readers as well as old. — Mr. William Wallace Denalow has made a series of designs for Clement C. Moore's "The Night before Christmas" (Dillingham), every page in multicolor and the text lettered in. By shaving the upper lip of the good St. Nicholas, Mr. Denalow has made him as American as if he had taken out naturalization papers, and droll beyond easy description. It is a pleasure to record the steady advance in the delineation of children on the part of this conscientious and ingenious artist.

*History in
pleasant guise.*

Quite as much care for the verities has gone into the making of Miss Beulah Marie Dix's children's story, "A Little Captive Lad" (Macmillan), as into her historical romances. The period is that of the expelled Stuarts, the small hero a devout royalist in exile under the care of an impecunious cavalier. His uncle brings him back to England, and the rest of the book is concerned with the child's coming to a realization of the identity of his real friends. It is a good story. — Mrs. Harriet T. Comstock has taken equal pains with "Tower or Throne, a Romance of the Girlhood of Elizabeth" (Little, Brown & Co), in which she follows the chequered career of that great princess during her troubled early life. The book gives an excellent picture of the little scion of royalty who once wished herself a milkmaid. — Where the previous book stopped with the accession to the throne, Miss Eva March Tappan, Ph.D., takes the Queen on to the close of her life, in her romance, "In the Days of Queen Elizabeth" (Lee & Shepard). Herself an accomplished student of history, Miss Tappan has performed a real service in this, the third volume of the "Makers of England" series. — "Mayken, an Historical Story of Holland for Children" (McClurg) is by Mrs. Jessie Anderson Chase, with illustrations by Mr. Troy Kinney and Mrs. Margaret West Kinney. It deals with a cheerful little girl in the dark days of the Spanish subjugation of that courageous people, and is both thrilling and instructive. — Mrs. Harriet T. Comstock has written another historical story for the young, "A Boy of a Thousand Years Ago" (Lee & Shepard), which is an authentic account of the youthful Alfred, not yet styled "the great." The spirited illustrations are by Mr. George Varian. — Another good historical tale is "The Story of Joan of Arc, Told by Aunt Kate" (Lee & Shepard), in which some small children are made to listen to a word-of-mouth narrative from an older kinswoman. Mrs. Kate E. Carpenter is the author, Miss Amy Brooks has drawn the frontispiece, a number of paintings depicting Joan's career have been reproduced, and there is an accompanying map of the France at that time. — Mr. John Bennett's skill is sufficient to make his account of a young English boy's experiences on the island of Manhattan in the days of Peter Stuyvesant good reading for either children or their elders. It is called "Barnaby Lee" (Century Co.), and has excellent illustrations by Mr. Clyde O. De Land. — "Under Colonial Colors" (Houghton), is the work of Mr. Everett T. Tomlinson, and deals with that interesting historical event, the expedition of Arnold against Quebec. — Mr. James A. Braden writes "Far Past the Frontier" (Saalfield), the time being that of the early republic. — "Marching on Niagara"

(Lee & Shepard) is the second volume of Mr. Edward Stratemeyer's "Colonial" series, dealing with the second French and Indian war. — Mr. John Preston True continues his account of the daring deeds of Major Stuart Schuyler during the Revolutionary period, with "On Guard! Against Tory and Tarleton" (Little, Brown & Co.), the pictures by Mrs. Lillian Crawford True. It is an entertaining account of the campaign that ended with the surrender of Cornwallis. — It only needs to have the name of Betty Zane recognized in "Brave Heart Elizabeth, a Story of the Ohio Frontier" (Lee & Shepard), to insure Miss Adele E. Thompson's work a respectful hearing. The pictures are by Mrs. Lillian Crawford True, and the book is wholly worthy. — The Rev. Cyrus Townsend Brady's story of "In the Wasp's Nest" (Scribner) begins with the brief naval war with France and carries it down to the close of the second war of independence. The human interest is given, apart from war, by the career of a waif who comes to full courage and manhood under the stress of his experiences. The pictures, as good as possible of their kind, are by Mr. Rufus F. Zogbaum. — Of a more inclusive sort, giving brief biographies of the great naval heroes of Holland, France, and England, and ending with our own Farragut, is Mrs. Jessie Peabody Frothingham's "Sea Fights and Fighters" (Scribner), an interesting and sufficiently inclusive work illustrating the importance of sea-power. — John Paul Jones is not a character in Mr. James Barnes's "With the Flag in the Channel" (Appleton), contrary to expectation, but Captain Gustavus Conyngham, a good and successful Revolutionary fighter, of whom most Americans are unaware. The story is both a true and a good one, with pictures of merit by Mr. Carlton T. Chapman. — The war of 1812 in an unusual phase affords a background for Mrs. Lucy Mencham Thruston's "Jack and his Island" (Little, Brown & Co.), the refusal to listen to words advocating peace at the beginning of the hostilities leading to the wrecking of a newspaper office. Maryland is the scene of the book, and the engagement that gave birth to "The Star-Spangled Banner" forms a part of the narrative. — "The Errand Boy of Andrew Jackson, a War Story of 1812" (Lothrop) is the work of Mr. W. O. Stoddard. The young hero is one of the Tennesseans upon whom Jackson depended so entirely, and the account of his services as an aide and at the glorious victory of New Orleans, after some previous dealings with Lafitte and his privateersmen, makes entertaining reading. — "Margarita, a Legend of the Fight for the Great River" (Dodd, Mead & Co.) is the fourth volume in the "Dames and Daughters of Colonial Days" series by Mrs. Elizabeth W. Champney, and is based on the struggle for the Mississippi between France and Spain. It is a period of which little has been written, and is the more welcome on that account. — The fact that the war between the States was indeed a civil war gives the tone to Mrs. Mary Tracy Earle's "The Flag on the Hill-Top" (Houghton), being an account of the Knights of the Golden Circle in southern Illinois and of the zeal displayed for the Union by loyal citizens. Simply and clearly told, it is to be commended above most books of the sort. — Mr. George Cary Eggleston has his boys on the other side of the great war, in "The Bale Marked 'Circle X'" (Lothrop), wherein several young Confederates run the blockade with a bale of cotton in which valuable documents are concealed. It is sensational and exciting. — Captain F. S. Brereton, R.A.M.C., tells a story of the Spanish-American war

in "Under the Spangled Banner" (imported by Scribner). An English boy plays a prominent part in the narrative, which is written primarily for British consumption. — The Rev. H. H. Clark, a chaplain in the American navy, has written "The Admiral's Aid, a Story of Life in the New Navy" (Lothrop). Here, for once, there is nothing more than the rumor of war, with a love-story thrown in. Mr. Clark has quite an elaborate defence of the new navy, when setting it down once for all as more or less of a necessary evil would have covered the entire ground. — So many accidents occur and so many lives are saved in Mr. Enrique H. Lewis's "Phil and Dick, the Adventures of Two Apprentices in the American Navy" (Saalfield) that it gets to be almost humorous.

About boys
and for them.

Mr. George Alfred Henty, whose recent passing away has left a gap in the ranks of writers for the young not to be filled, has departed from his usual manner in "The Treasure of the Incas," where it is not so much fighting as looting that occupies the attention of his youthful band of Englishmen. This is the first of this year's three books from this once so busy pen, and has the usual good pictures by Mr. Walter Paget. The second is "With Kitchener in the Soudan," with the battles of Atbara and Omdurman duly celebrated; and the third is "With the British Legion, a Story of the Carlist Uprising in 1836" (Scribner). There is no need to particularize further in the case of this much regretted author. The books are long, and of uniform interest, with a slight preference for the Peruvian story. — Of the same sort, only shorter, is Mr. John Finnemore's "The Story of a Scout" (Lippincott), forcing comparison with Lever by being placed in the activities of the Peninsular War. — An old friend, the African gorilla, comes back with Mr. Paul Du Chaillu's "King Mombo" (Scribner), an account of the wanderings of an American boy in the wilds inhabited only by these man-like apes and a number of ape-like men. — "The Secret of the Everglades" (imported by Scribner) is another American story by an English author, Miss Bessie Marchant. Two persons are lost, father and daughter, and there is a mystery unsolved until the concluding chapter. — A book of conspicuous merit is Mr. Charles Frederick Holder's "The Adventures of Torqua" (Little, Brown & Co.), the success being largely due to the author's thorough familiarity with his subject. Three boys take unwilling refuge on the island of Santa Catalina, or Pimug-na, off the coast of California, during the later days of the eighteenth century, when the native tribes were still flourishing. The boys were brave and enterprising, and their adventures are quite by themselves in nature and extent. — Mr. Robert Lloyd begins his story of "The Treasure of Shag Rock" (Lothrop) with school athletics, then transfers the interest to a supposed fortune concealed on one of the South Sea islands. A pirate sets out after the expedition, and there is war on the high seas. — "The Last Cruise of the Electra" (Saalfield) would not have been written by Mr. Charles P. Chipman, probably, without the precedent of the late Jules Verne's "Twenty Thousand Leagues under the Sea," of which it is reminiscent. — Quite another sort of voyage is that described by Mr. Jack London in "The Cruise of the Dazzler" (Century Co.), where an end is put to ocean depredations near San Francisco by well directed effort. The pictures are by Mr. M. J. Burns, and the book one of unquestioned interest. — The last days of the slave-trade are touched upon by Mr. William Perry Brown in

"Ralph Granger's Fortune" (Saalfeld). It is a sensational but not a convincing book.—Search for a sapphire mine, in which an Indian of mysterious origin takes part, is described by Mr. Edward E. Billings in "A Red Man of Quality" (Saalfeld).—Shooting birds of all sizes is the province Mr. William Alexander Linn makes his own in "Rob and his Gun" (Scribner). A great deal of valuable information, and descriptions of some excellent sport, combine to give his pages interest and value.—"Cruising on the St. Lawrence; or, A Summer's Vacation in Historic Waters" (Lee & Shepard) is another book by Mr. Everett T. Tomlinson, in which the boys of the earlier volumes of the "St. Lawrence" series, now in their sophomore year at college, learn a great deal of history, and even more about the Indians, during a pleasant summer's vacation.—"Jeb Hutton" (Scribner) is by Mr. James B. Connolly, and utilizes the dredging and other similar work of the United States Engineer Corps for a theme. Jeb is a good-natured giant of a Southern country boy, and his experiences have a certain educational significance for his readers as well as for himself.—Mr. Homer Greene's "Pickett's Gap" (Macmillan) is a story of modern commercial methods, two railways fighting for an outlet through the mountain pass owned by the hero's father. It is astonishing to find how much excitement can lie within so simple a story.

For girls and about them.

Boys have long had a monopoly of books relating to carpentry and other similar work, but "What a Girl Can Make and Do" (Scribner), by Miss Lina Beard and Miss Adelia B. Beard, daughters of a well-known artist, is likely to question their supremacy. There are two parts of the book, "What a Girl Can Make" and "What a Girl Can Do," and both are suggestive and instructive, and exactly the thing to keep young people out of idleness on days blue or gray.—Several books in our present group seem intended for growing girls, from the period of long skirts to that of matrimony. One of these is "The Wyndham Girls" (Century Co.), by Mrs. Marion Ames Taggart. In this story, a family is brought from affluence to an income of a few hundreds a year, a reverse which proves to be a real though disguised blessing, the girls all finding good husbands, and one of the young men getting back a slice of their former fortune for them.—That a woman can keep a secret, and even find it profitable to her in the end, is demonstrated in "Polly's Secret, a Story of the Kennebec" (Little, Brown & Co.), in which Mrs. Harriet A. Naah has drawn a pleasant picture of a New England family, following her heroine from girlhood into married life.—The striking title of "Madge, a Girl in Earnest" (Lee & Shepard) is borne out by the spirited tale which Miss S. Jennie Smith has made of a self-respecting and indomitable young person, who teaches some of her kinsfolk a lesson or two worth learning.—The stern need for self-restraint is the lesson taught to a rather wilful young girl, in "A Dornfield Summer" (Little, Brown & Co.), by Miss Mary M. Haley. All the girls in the book are worth knowing, and the one who makes the most mistakes is not the least lovable.—What country life can do toward making a good woman out of a wretched little city girl is shown by Miss Helen M. Winslow, in the cheerful story entitled "Concerning Polly and Some Others" (Lee & Shepard). There is a bubbling up of Yankee humor all through the book, which has been well illustrated by Mr. Charles Copeland.—Beauty, so long regarded by our Puritan ances-

tors as a wife and lure of the enemy, makes trouble for the pretty Quaker girl whose one striking experience is told in "Lois Mallet's Dangerous Gift" (Houghton). Miss Mary Catherine Lee places her beautiful heroine in New Bedford, and Mr. W. L. Taylor has painted her portrait for the frontispiece, a picture which for once does not belie the author's description.—"Emmy Lou, her Book and Heart" (McClure, Phillips & Co.) is a delightful account of a little girl who begins in the lowest grade of the primary school, and wins her way, with mingled tears and smiles, into the high school and the first stirrings of attraction for boys and dancing. It is the work of "George Madden Martin," who has made way into some of the inmost recesses of the feminine mind in early girlhood and youth.—Agnes Grant has even more trouble coming into her life in the book named for her, "Agnes Grant's Education" (Jennings & Pye), by Miss Hope Daring. There is a strong religious element of the evangelical sort, and salvation comes slowly but surely.

Life in school and college.

Few stories of school and college appear this season, and again the best of those for boys is by Mr. Ralph Henry Barbour, whose three previous stories have been duly praised in these columns. Those were all concerned with a fitting school; the last, "Behind the Line, a Story of College Life and Football" (Appleton), deals with two boys from the same school, but chiefly after they have entered one of the smaller colleges. Granted an interest in football, Mr. Barbour's story is fascinating, and Mr. C. M. Relyea's drawings add to its interest. It is emphatically a book for boys: there is no woman mentioned in it from beginning to end.—The English school finds a historian in Mr. Robert Leighton, and he has introduced the son of an American multimillionaire into "The Boys of Waveney" (Putnam) as the god from the machine who straightens up all the entanglements. The author has the usual trouble in reconciling the American dialect, as spoken by this youth, with anything ever heard on this side of the Atlantic; but the book is thrilling to the point of melodrama.—It would be difficult to tell why almost all stories of boys in college are for the perusal of adults, while the stories of their sisters are written to appeal to young girls; but this seems to be the fact. "Brenda's Cousin at Radcliffe" (Little, Brown & Co.) is another volume in Miss Helen Leah Reed's successful series, and it makes a very pretty picture of student life. Here, as in similar stories, the stress is laid first upon studies, then on social life, and finally on recreation; in the boys' books this order is reversed. But it hardly seems needful at this time to enter upon a defense of the higher education for women, as Miss Reed does, nor to devote several pages to proving that girl students are not unwomanly.—Radcliffe appears again in Miss Mary G. Darling's "A Girl of this Century" (Lee & Shepard). It reaches beyond the brilliant college career of the heroine, however, takes her into society, and then, upon the loss of the family fortune, enables her to put her knowledge to the best advantage.—There is a girl, the daughter of wealthy and indulgent parents, who does not wish to continue her schooling, and she is permitted to send a young French girl, the daughter of a painter, to school in her stead. It is the delineation of the differences between the American girl and this alluring little foreigner, who has been in a convent school in her own country, that lends both name and interest to Mrs. Myra Sawyer Hamlin's "Catharine's Proxy" (Little,

Brown & Co.).—An excellent opportunity is given for contrasting quite another sort of education, by Mrs. L. T. Meade's story of "The Rebel of the School" (Lippincott). The real heroine of the book is a poor girl whose beauty and talent win her a leading place in the affections of both her teachers and her fellow-pupils in a great English school for girls; while the rebel is a wild Irish girl who undertakes to run things with a total disregard for rules and precedents. The closing chapters are really exciting, and the book is one to be read with interest.

*Books for
younger boys.*

For boys not yet half-way in their 'teens, though out of childhood, a number of interesting stories have been devised, rather more interesting, upon the whole, than those intended for their elder brothers. Mr. W. D. Howells's tale of "The Flight of Pony Baker" (Harper) is an admirable bit of composition, showing that one author, at least, has kept his own boyhood in vivid and grateful remembrance. The days are those before the war; the scene is in a little Ohio river town; and the characters are real boys and real girls. Pony Baker decides upon flight from his home, and the most admirable humor is shown in narrating his various attempts at absconding, not one of which becomes known to his unsuspecting parents until the book's close; and even this attempt is not carried very far.—Another Ohio boyhood, farther to the south than Mr. Howells's and almost a generation later in point of time, is delineated by Mr. William Henry Venable in "Tom Tad" (Dodd, Mead & Co.). Questions of social status complicate the situations of the book somewhat, and there is a naturalist uncle who imparts useful information in palatable form.—Miss Murfree (Charles Egbert Craddock) takes up a new field in "The Champion" (Houghton), a story of a half-grown boy, the "devil" in a newspaper office who accidentally hears of a plot to commit crime, sees the crime actually committed, and, with all the readiness in the world to tell of it, is so intimidated that it is only when an innocent man is placed in jeopardy that he takes courage to reveal what he knows. The interest of the book is in the study of character, and it can be read with pleasure by any boy's parents as well as by any boy.—The points of difference between an athletic lad and one given more exclusively to study are admirably brought out by Miss Evelyn Sharp in her story of "The Other Boy" (Macmillan). It is "an odd sheep" in every particular that comes into the family of an English painter, but he has moral courage where the others had known only "pluck," and a healthful reaction follows.—A bereaved family left with a sadly diminished income is enabled to keep itself in comfort through the clever devices of the half-grown children, who are unusually gifted, forms the theme of Miss Katharine Newbold Birdsall's "Jacks of All Trades" (Appleton); and the book would have been better if she had depended a little more on the inherent interest of this alone.—It is a bright and active youngster that lends his name to "Tom Winston, 'Wide Awake'" (Lee & Shepard), by "Martha James," this last an admitted pseudonym. The boy goes to school, is athletic, and is the sort of boy we like to know.—"A Struggle for a Fortune" (Saalfield), by Mr. Charles Austin Fosdick ("Harry Castlemon"), is not the story of a boy who earns his way to wealth by any endeavor on his part, beyond keeping the father and the brother with whom he lives from getting from him a great deal of money left him by an old man who was also an inmate of the

household. The scene is laid in the South, and the story is somewhat sensational.—The second volume of "Bob Knight's Diary" (Dutton) is specifically called "Camping Out," and, like its predecessor, has the boy's own sketches. The story is by Mrs. Charlotte Curtis Smith, and the pictures, by whomsoever made, are boyish in conception and execution. The book is of unquestionable interest to little folk, the more so on this last account.—In "Larry Barlow's Ambition" (Saalfield), Mr. Arthur M. Winfield tells of a youth who gets a position on a metropolitan fire department and effects the most exciting rescues of imperilled people, including sometimes himself.—The untoward tradition which attaches to the conduct of clergymen's children, as well as to the footgear of the offspring of shoemakers, is disputed in the Rev. W. W. Hooper's "That Minister's Boy" (Brooklyn Eagle Press). It is a wholesome and hearty youth that is here depicted, the tale being told by episodes.—Another proverb, that of the wise child, is worked out in Mr. J. M. Merrill's "His Mother's Letter" (Saalfield). The youthful hero is here a long time coming to his own, and his experiences are lurid during the process.—"Timothy and his Friends" (Saalfield), the work of Mrs. Mary E. Ireland, is the story of a boy's search for a father, who does not turn up until the last chapter of the book.

*Books for
younger girls.*

Three pretty little stories for girls of "middle size" are told by Miss Nora Archibald Smith in "Three Little Marys" (Houghton). One of the girls is English, one Scotch, and the most alluring one of all is Irish. It is rare that national characteristics are hit off so well in a field so limited.—Just the sort of little girl that most men would like all little girls to be, comes from a Kansas home to visit her uncle, a New York stock-broker, and one of her cousins gives her the sobriquet which provides the title for Mrs. Marion Ames Taggart's "Miss Lochinvar, a Story for Girls" (Appleton). Those who have long thought that Kansas could impart valuable information to the devotees of Wall Street can find an unexpected verification of it here.—"Randy and her Friends" (Lee & Shepard) is the third of Miss Amy Brooks's volumes with a single heroine. In this one, the little girl is befriended by an early acquaintance to the extent of a term in a private school in Boston, adding a new factor to the portraits of quaint rural folk who have already made themselves known to the reading public.—In this last book, Miss Brooks is both author and illustrator; and so she is in "Dorothy Dainty" (Lee & Shepard), in which a model little girl is contrasted with some others not so well behaved, including a little waif of the streets.—Grandparenthood has always been held to be the most enviable of relationships, because it carries all the delights of having children with few or none of the responsibilities. In "Grandma's Girls" (Little, Brown & Co.), this is only partly true, for the author, Miss Helen Morris, has there brought two batches of girl cousins together on a seaside farm while their respective parents are in Europe. The girls have a good time, and their grandmamma proves herself among the wisest of women.—"The Yellow Violin" (Saalfield) is a confused story of an old-fashioned sort, by Miss Mary A. Denison. There are both rich and poor in the story, and the little girl who is the principal figure knows them all.—The little blind daughter of a family dwelling in city apartments is "The Little Girl Next Door" (Lee & Shepard) of

Miss Nina Rhoades's new book. She is made much of by the child of a wealthy family living as neighbors in the geographical sense, and is eventually discovered to be of the gentlest birth.—Miss Anna Chapin Ray has brought into "Nathalie's Chum" (Little, Brown & Co.) a number of the characters from "Teddy, her Book," and has made a good story of the life led by a young man who is compelled to be both father and brother to four youngsters.—Some of the difficulties of bringing up a child who is unwilling to assist in the process are painted by Miss Edna A. Foster in "Hortense, a Difficult Child" (Lee & Shepard). Hortense is a little girl placed under the care of a maiden aunt with a fixed theory about the rearing of children, and it is not the unexpected that happens.—Those who know Mrs. Martha Finley's "Elsie" books will welcome "Elsie's Winter Trip" (Dodd, Mead & Co.), in which the child goes to the West Indies on a private yacht and has a very good time indeed.—"The Little Woman in the Spout" (Saalfeld) is the name given by two or three little folk to a "make-believe" person in Miss Mary Agnes Byrne's book, wherein a child mistreated comes into unexpected wealth.—The same author gives us "Roy and Rosybrooks" (Saalfeld), with much the same ending, only two children are here brought to the arms of an unlooked-for uncle and aunt.

*For youngsters
of both sexes.*

A few books remain, designed for the smaller children of both sexes. Of these the "Just So Stories" (Doubleday, Page & Co.) of Mr. Rudyard Kipling, both text and illustrations from the same hand, is most likely to arrest attention; and yet the book is somehow a disappointment. The most desirable portions of the text are those describing the pictures, and these little descriptions are not such as appeal to the young. There is a roughness of workmanship about the book as a whole that detracts from the virtues of even the best of the stories, that of the cat.—Mr. R. W. Chambers appears in a new field in his "Outdoorland" (Harper), in which stories of nature are profusely and beautifully illustrated for small children.—Bright and witty are the experiences embodied by Miss Gertrude Smith in "The Lovable Tales of Janey and Josey and Joe" (Harper), with many illustrations by Misses E. Mars and M. H. Squire. The title is fully descriptive.—A collection of animal stories from Indian folk-lore have been told by Mrs. Therese O. Deming, with numerous pictures of more than ordinary value by Mr. Edwin Willard Deming, under the title of "Red Folk and Wild Folk" (Stokes). The book has unusual merit in every respect.—"Billy Whiskers" (Saalfeld) is the title of an illustrated history of a guileful goat, written by Mrs. Frances Trego Montgomery. The book is broadly humorous, including the illustrations.—The "Chatterbox" appears in the customary bound volume for 1902 (Estes). Nothing more likely to please the average child is put forth, and the new number does not fall behind in any respect.—Close beside the foregoing is "Sunday Reading for the Young, 1903" (E. & J. B. Young), a miscellany for the very young.

*Tales of
the fairies.*

Fairy tales rightly continue to hold the attention of the young. One of the really charming books of the season is "In the Green Forest" (Little, Brown & Co.), both text and pictures by Miss Katharine Pyle. Two fairies, Red Cap and Nightshade, set out to find the palace of the Sun Queen. Nightshade, as his name goes to show, makes trouble and to spare. The narrative is

interesting, the pictures are admirable.—In the manner of Hans Andersen, the "Fairy Tales from the Swedish" (Stokes) have been translated from the original of the Baron Djurko by Mr. H. L. Brækstad, with numerous illustrations from Swedish artists of eminence. The stories are uniformly simple and sweet, arresting the attention of any reader.—One of the most beautiful child's books of the season is Mrs. Cornelia Baker's "Coquo and the King's Children" (McClurg), with six illustrations in color by Mrs. Lucy Fitch Perkins. Coquo is the court jester and the leader of the little prince and princess in their escapades. All manner of fairies meet them on their rambles, but nothing quenches Coquo's unfortunate habit of punning.—Another beautiful volume is "Kallisto and Other Tales of the Fairies" (Little, Brown & Co.), by Mr. William Dana Orcutt, with numerous decorations and pictures in color by Miss Harriette Amaden. Good use is here made of both northern and classical mythology in constructing a story of considerable merit.—Seven fairy tales by Mrs. Edith Odgen Harrison are given the title of "Prince Silverwings" (McClurg). Told originally to the author's children, these little narratives have a spontaneity and freshness that commend them at once. The book is handsomely decorated in color by Mrs. Lucy Fitch Perkins.—There is a reversal of the process just mentioned in the book called "In Happy Far-Away Land" (Zimmerman), where the stories were told by Mrs. Frances Palmer Kimball to her daughter, Mrs. Ruth Kimball Gardner, and have been set down in ripper years from the vivid memories of childhood. It is a pious labor and one tenderly performed. The illustrations are by Mr. Howard Smith.—Abandoning historical novels for a time, Miss Mary Imlay Taylor has written "Little Mistress Good Hope and Other Fairy Tales" (McClurg), with her accustomed sprightliness and interest. The inspiration here is from English provincial folk-lore, and the colored plates by Miss Jessie Wilcox Smith add to the reader's understanding of the stories.—A wonder-tale of swinging away from this old earth and visiting the other planets has been told by Mr. P. L. Gray in a prettily bound book styled "In a Car of Gold" (Saalfeld).—Miss Carolyn Wells has written two books of fairy stories or their modern equivalents. The former of these, "Folly in the Forest" (Altemus), is in a manner a sequel to the author's "Folly in Fairyland" of last year, but here the little heroine is made to meet all the mythological and historical beasts and either sing to them or listen to their singing. The songs are very funny, and so are those in Miss Wells's second book, "The Pete and Polly Stories: A Book of Nonsense Prose and Verse" (McClurg). Miss Fanny Young Cory has drawn some delicious pictures for these extraordinary adventures, which are wild enough to be interesting to any child, and to his parents as well.

*Songs, jingles,
and pictures.*

Mr. James Whitcomb Riley has joined the little army of poets laureate to their royal highnesses the coming generation, following the good example of Robert Louis Stevenson. "The Book of Joyous Children" (Scribner) has been illustrated copiously with both full-page and text drawings by Mr. J. W. Vawter, and is in every respect a handsome book. But it contains no children's poems at all equal to some of the author's earlier lines, "Little Orphant Annie" for example, full though the book is of pleasant songs and jingles. The most inter-

esting feature in it (though at first blush it seems out of place in such a volume) is the chapter devoted to imitations of several of the greater poets.—Miss Abbie Farwell Brown has come nearer to the spirit of Stevenson in some of the numbers of "A Pocketful of Posies" (Houghton), and Miss Fanny Young Cory has made most appropriate designs to accompany them. A pleasant and novel feature are the marginal annotations in red with every stanza, adding greatly to the humorous effect.—Mr. William Wallace Whitelock is known as the writer of graceful and witty *vers de société* in "Life" and similar publications. To those familiar with these clever trifles, "When the Heart is Young" (Dutton) will be a disappointment. It is conventional, little witty, and not in the least poetical. Mr. Harper Pennington's drawings are better.—In welcoming a new edition of Mr. Peter Newell's "Topsy and Turvy" (Century Co.) in a volume made up by taking from its two predecessors the best things they contained, it is worth while calling attention to the exceedingly witty lines that accompany the drawings in color, those wonderful drawings that make a picture seem one thing when looked at one way and quite another when reversed. One does not always think of Mr. Newell as a writer of verses, but he certainly knows how to combine effectively his two distinct varieties of cleverness.—"Six and Twenty Boys and Girls" (imported by Scribner) is reminiscent of the immortal "Slovenly Peter" and of Mr. Gelett Burgess's "Alphabet of Famous Goops," but Mr. Clifton Bingham's verses and Mr. John Hassall's colored drawings have merits of their own. As the title indicates, there is a boy or girl for each of the twenty-six letters, and some of these children are very good indeed, and some are bad enough to be horrid.—"Animal Life" (Saalfield) has many of its illustrations taken from older plates, while the rhymes of Miss Elizabeth May are more rhymes than anything else, dealing with a number of our animal friends.—Animals again lend interest to "Games and Gambols" (imported by Scribner), the verses by Mr. John Brymer and the colored drawings by Mr. Harry B. Neilson. The books by these collaborators are already familiar, the attraction in them coming from the placing of birds and beasts in human situations more or less comical.—"The Bogey Book" (Young) is a novelty in size, which is that of a large thin folio, the rhymes by "E. S." and the pictures by "R. J. S." Both would be appalling if they were not so wholly grotesque.—Really interesting, and an unexpected proof of the versatility of Mrs. Laura E. Richards, is "The Hurdy Gurdy" (Estes), with its surprising dedication "To Adams Sherman Hill, Arthur Dehon Hill, Adams Sherman Hill, Three Generations of Agreeable Boys." The illustrations are by Mr. J. J. Mora. The book is worth while.—The year would not be quite complete without something from the Misses Upton with a topic entirely up to date. So "The Golliwogg's Air Ship" (Longmans), the jingles by Miss Bertha Upton and the colored plates by Miss Florence K. Upton, is to be welcomed as fully equal to the former volumes of a voracious history, as amusing as possible to those for whom it is intended.—In a class quite by itself for novelty and potential entertainment is Mr. J. M. Barnett's "Mother Goose Paint Book" (Saalfield), the text from an approved edition of that classic, the pictures in outline, and five cakes of paint of different colors and a camel's hair pencil on the inner side of the back cover, ready for use.

NOTES.

The American Book Co. send us a "High School Algebra," by Mr. M. A. Bailey, a small work but an advanced one, provided with many exercises.

A pretty little booklet is made of the story of "Billy and Hans" (Macmillan), as told by the late W. J. Stillman, and first published as a magazine article.

Messrs. Silver, Burdett & Co. are the publishers of a children's reading book called "Stories of Myth," edited by Miss Lillian L. Price and Mr. Charles B. Gilbert.

A pretty edition of Mrs. Gaskell's "Cranford" is published by the Macmillan Co. It has a preface by Mrs. Anne Thackeray Ritchie and illustrations by Mr. Hugh Thomson.

Sterne's "Sentimental Journey" and Lamb's "Essays of Elia" are the two volumes added this year to the always acceptable "Century Classics" published by the Century Co.

"Word Coinage," by Mr. Leon Mead, is a little book published by Messrs. Thomas Y. Crowell & Co. It is an inquiry into recent neologisms, as well as a study of such matters as slang, style, and pronunciations.

"Everyday English" is a book of language lessons for intermediate grades prepared by Miss Jean Sherwood Rankin, and vouched for in a "foreword" by Professor Richard Burton. It comes from the Educational Publishing Co.

Two particularly acceptable volumes of the "Temple Primers" are at hand. One is "The Venetian Republic," by Mr. Horatio Brown; the other is a book of "Northern Hero Legends," by Dr. Otto Jiriczek, translated by Mr. M. Bentinck Smith.

The Index Publishing Co., Bloomington, Indiana, are issuing a "Quarterly Bibliography of Books Reviewed in Leading American Periodicals," under the editorship of Mr. George F. Danforth. About thirty periodicals are covered, and the plan of the work is cumulative.

"The Cathedrals of Great Britain: Their History and Architecture," by Mr. P. H. Ditchfield, is an illustrated work of guide-book scope published by the J. B. Lippincott Co. The illustrations are particularly successful, being the work of a group of well-known artists.

"Harper's Cook Book Encyclopedia," compiled under the direction of the editor of "Harper's Bazar," is a thick volume with dictionary arrangement of contents, and, if not exactly literature itself, is calculated to promote both the production and the enjoyment of literature.

"Four Addresses by Henry Lee Higginson" make up the contents of a little book beautifully printed by Mr. D. B. Updike at the Merrymount Press. Two of the four are upon the Harvard Union; the subjects of the others are "The Soldiers' Field" and Robert Gould Shaw.

"The Government of Maine: Its History and Administration," by Dr. William MacDonald, is a volume in the "Handbooks of American Government" published by the Macmillan Co. As adjuncts to the teaching of American history and government in our schools, this series should command sufficient support to warrant its extension until it includes a volume for every State in the Union. Besides the present volume, New York and Minnesota are now on the market, and Ohio and Michigan are in active preparation.

Mr. S. E. Kiser's "Love Sonnets of an Office Boy" were too good to remain entombed in the daily newspaper for which they were written, and we are glad that they have been made into a little book, with illustrations by Mr. John T. McCutcheon. Messrs. Forbes & Co. are the publishers.

Browning's "Rabbi Ben Ezra," with some editorial matter by Mr. W. A. Slade, and "The Elegy of Faith," being an essay on Tennyson's "In Memoriam" by Mr. William Rader, are two small holiday books printed in heavy-faced type with ornaments in red, and published by Messrs. T. Y. Crowell & Co.

"The Adventures of Baron Munchausen," by Rudolph Eric Raspe (how many could have named the author off hand?), and Johanna Spyri's "Heidi," translated by Miss Helene S. White, are published by the Messrs. Crowell in their series of "Children's Favorite Classics," with illustrations, including colored frontispieces.

Messrs. T. Y. Crowell & Co. send us seven new volumes of their "What Is Worth While" booklets. Among them are Storm's "Immensee"; a collection of "Daily Maxims from Amiel's Journal," edited by Mr. Orlane Gates; "If I Were a College Student," by President Thwing; and "The Cardinal Virtues," by President Hyde.

Three new volumes of the "Temple Bible" are on our desk. The books of Joshua and Judges, edited by Dr. A. R. S. Kennedy, and the later Pauline epistles, edited by the Bishop of Durham, are two of them; the third is "An Introduction to the Study of the Scriptures," by the Bishop of Ripon. The J. B. Lippincott Co. are the publishers.

"An Ancient History for Beginners" (Macmillan), by Dr. George Willis Botsford, is designed for the first year of high school work as planned by the Committee of Seven. The success of the author's previously published text-books has been very marked, and the new work is no less deserving of commendation. In point of both illustration and typography the book presents a very handsome appearance, and the student may count himself fortunate who is given it for a daily companion.

TOPICS IN LEADING PERIODICALS.

December, 1902.

America, Ideals of. Woodrow Wilson. *Atlantic*.
Animals in British Parks. *Century*.
Anti-Imperialist Faith. Erving Winslow. *No. American*.
Arbitration, Effective. F. W. Job. *World's Work*.
Author, An Unpublished. Edward Thomas. *Atlantic*.
Aztecs, The. Ales Hrdlicka. *Harper*.
Barnard, George Grey. A. B. Thaw. *World's Work*.
Bible, The Court. Alexander Black. *Atlantic*.
Blackmore, Unpublished Letters of. *Scribner*.
Brazil, A Letter from. George Chamberlain. *Atlantic*.
British Subsidies and American Shipping. *No. American*.
Bull Fighting, Gentle Art of. R. H. Davis. *Scribner*.
Christian Science. Mark Twain. *North American*.
Christianity, Chinese Dislike of. F. H. Nichols. *Atlantic*.
Cuba, Situation in. Marston Wilcox. *North American*.
Day Nurseries, New York. Lillie H. French. *Century*.
Dinners of Fifty Years ago. Mrs. E. S. Bladen. *Lippincott*.
Dumas, The Elder. George B. Ives. *Atlantic*.
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Warning, A Word of. F. A. Vanderlip. *World's Work*.
West, The Middle. Booth Tarkington. *Harper*.
White, Andrew D. E. J. Edwards. *Review of Reviews*.
Widows, Little, of a Dynasty. Mrs. E. Cotes. *Harper*.
Woman's Modern Evolution. S. B. Anthony. *No. American*.
Women's Heroes. Ellen Duval. *Atlantic*.

LIST OF HOLIDAY BOOKS.

The following List includes all books of a Holiday or Juvenile description received by THE DIAL this Fall. Many of these books have already been acknowledged in our regular "List of New Books," but are included here in order that we may place before our readers a complete list of the most important Holiday and Juvenile books of the season, received up to the time of going to press. Fuller details regarding nearly all the books here listed may be found in the advertising pages of this issue.

HOLIDAY GIFT BOOKS.

MISCELLANEOUS HOLIDAY BOOKS.

Madame de Pompadour. By H. Noel Williams. Illus. in photogravure, 4to, gilt top, uncut, pp. 431. Charles Scribner's Sons. \$7.50 net.
William Morris: Poet, Craftsman, Socialist. By Elisabeth Luther Cary. Illus. in photogravure, color, etc., large 8vo, gilt top, pp. 296. G. P. Putnam's Sons. \$3.50 net.
Stories of Authors' Loves. By Clara E. Laughlin. In 2 vols. illus. in photogravure, etc. J. E. Lippincott Co. \$3. net.
Dream Days. By Kenneth Grahame. New edition. illus. in photogravure by Maxfield Parrish. 8vo, gilt top, uncut, pp. 228. John Lane. \$2.50 net.
The Pleasures of the Table. By George H. Ellwanger. Illus. from rare old prints, large 8vo, pp. 300. Doubleday, Page & Co. \$2.50 net.

- Literature and Life: Studies.** By W. D. Howells. Illus., 8vo, gilt top, uncut, pp. 323. Harper & Brothers. \$2.25 net.
- Thoreau, his Home, Friends, and Books.** By Annie Russell Marble. Illus. in photogravure, 8vo, gilt top, uncut, pp. 343. T. Y. Crowell & Co. \$2. net.
- Wanted—A Chapter.** By Paul Leicester Ford; illus. in color by Howard Chandler Christy and decorated by Margaret Armstrong. 8vo, gilt top, uncut, pp. 109. Dodd, Mead & Co. \$2.
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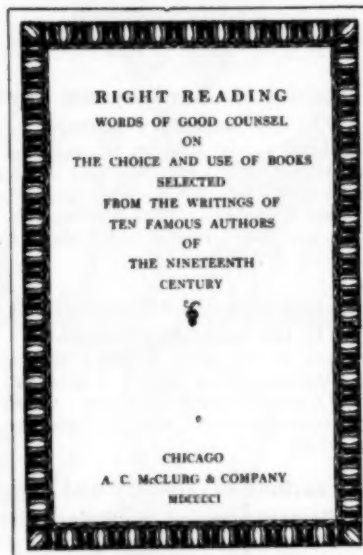
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